

BARITONE/BASS

G. Schirmer

# AMERICAN ARIA

Anthology



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G. Schirmer

# AMERICAN ARIA

Anthology

Compiled and Edited by Richard Walters

On the cover: *Cityscape* (1982), acrylic on canvas, 36 x 60 inches, by Charles Garabedian.  
Courtesy of L.A. Louver Gallery, Venice, California. (The painting was destroyed by fire, Malibu, California, 1992.)

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1951	AM AHL AND THE NIGHT VISITORS	<i>Gian Carlo Menotti</i>
1953	THE MIGHTY CASEY	<i>William Schuman</i>
1954	THE SAINT OF BLEECKER STREET	<i>Gian Carlo Menotti</i>
1956	THE BALLAD OF BABY DOE	<i>Douglas Moore</i>
1958	VANESSA	<i>Samuel Barber</i>
1958	THE GOOD SOLDIER SCHWEIK	<i>Robert Kurka</i>
1959	A HAND OF BRIDGE	<i>Samuel Barber</i>
1966	ANTONY AND CLEOPATRA	<i>Samuel Barber</i>
1979	SWEENEY TODD	<i>Stephen Sondheim</i>
1980	TARTUFFE	<i>Kirke Mechem</i>
1986	THE TEMPEST	<i>Lee Hoiby</i>
1991	THE GHOSTS OF VERSAILLES	<i>John Corigliano</i>
1992	McTEAGUE	<i>William Bolcom</i>
1993	JOHN BROWN** (composed 1993, later revised)	<i>Kirke Mechem</i>
1999	THE GREAT GATSBY	<i>John Harbison</i>
2002	TEA	<i>Tan Dun</i>

\* first produced 1982

\*\* unproduced at the time of publication

## PREFACE

It is exciting to have reached a point in history where a four-volume series of viable, attractive, musically diverse American arias is a practical possibility. It would have been unlikely, even far-fetched, to have imagined such a publication a few decades ago. The dramatic rise in the number of new operas created and a welcoming climate for them, as well as sustained interest in the best of the heritage of American operatic literature, makes it clear that the time has arrived for the *G. Schirmer American Aria Anthology*.

What is American opera? The easy answer is: operas created by American composers and librettists, or by composers and librettists working in America, most often (but certainly not exclusively) for American audiences. Those were the initial principal criteria for an aria to be considered for the *G. Schirmer American Aria Anthology*. Beyond that, the question becomes more difficult to answer, revealing an amalgam of aesthetics, common to most any slice of the continually emerging, dynamic American culture.

That basic question, “What is American opera?,” leads to intriguing thoughts. Music written for the stage in the United States has sometimes straddled opera and musical theater in form and style, far more evidently than in Europe. The relationship of opera and Broadway is an ever evolving one. In the 1940s and ’50s, a prevailing, publicly championed theory espoused Broadway as the true home for any relevant American opera movement, embraced in the work of Gian Carlo Menotti, Kurt Weill and Marc Blitzstein, among others. There are operatic influences in the theater work of Rodgers and Hammerstein, or Frank Loesser, to name just a couple of examples. At other times over the last century, the vocal and musical kinship between opera and Broadway has been more distant.

Hence the deliberate choice of the *G. Schirmer American Aria Anthology* as series title, allowing for the inclusion of some selections that are “arias” because of expansive vocalism in an operatic spirit, but which are not from works that could be clearly classified as operas. One may debate the definition of *Sweeney Todd* as opera or musical theater, but there is no doubt that it is firmly in the repertory of opera houses, and that is ample reason for including selected excerpts for operatic voices in these volumes. “What Good Would the Moon Be?” from *Street Scene*, or “What will it be for me?” from *Regina*, or the selections from *Lost in the Stars* may have strong musical theater elements, but they fairly represent an important aspect of opera written for Broadway. Nevertheless, while operatic singing is called for in musical theater, a line had to be drawn somewhere. We stopped short of including tempting material from pieces such as Frank Loesser’s *The Most Happy Fella*, or Jerome Kern’s *The Cat and the Fiddle*, or Harold Rome’s *Fanny*, to cite a few possible examples. However, because of musical and cultural importance as landmark literature suitable for opera singers, we included “Ol’ Man River” from *Show Boat* and “Soliloquy” from *Carousel* in the Baritone/Bass volume.

Sometimes subject matter of operas created in the United States is purely American and rooted in history or traditional stories, illustrated in *Amistad*, *The Ballad of Baby Doe*, *Down in the Valley*, *John Brown*, *The Mother of Us All*, and *X*. Other operas are based on more modern, urban American original stories: *Gallantry*, *A Hand of Bridge*, *The Hero*, *The Old Maid and the Thief*, *The Saint of Bleecker Street*, *Street Scene*, *The Telephone*. As might be expected, there are adaptations of American fiction and plays, such as *The Emperor Jones*, *The Great Gatsby*, *Little Women*, *McTeague*, *The Mighty Casey*, *Regina*, *A Streetcar Named Desire*, and *A View from the Bridge*. As the United States clearly emerged as the international center for music after World War II, opera composers and librettists turned to topics with an outlook not confined by borders. Some are historical: *Madame Mao*, *Goya*, *Marco Polo*, and *Simón Bolívar*. Others are original stories with either specific or vague national definition, as in *Amahl and the Night Visitors*, *The Consul*, *Florencia en el Amazonas*, *The Medium*, and *Sweeney Todd*. As has been true for centuries, plays and novels from classic, international literature continue to be the basis for operas: *Antony and Cleopatra*, *The Ghosts of Versailles*, *The Good Soldier Schweik*, *Lost in the Stars*, *Tartuffe*, *The Tempest*, *The Wings of the Dove*, *Winter’s Tale*, and *Wuthering Heights*.



Trends emerge when studying the chronology of works represented in these volumes, from *Show Boat* (1927) to *Madame Mao* (2003). Until the 1920s, any attempts at establishing American opera (or operetta, or musical theater) fell in the deep shadow of European models. In the 1930s to '50s, American composers took the stage in pioneering a national operatic identity: George Gershwin, Virgil Thomson, Gian Carlo Menotti, Kurt Weill, Marc Blitzstein, Douglas Moore, Samuel Barber. In the 1960s and '70s, quality regional opera companies became established parts of communities across the country, and audiences for opera grew, spurred also by regularly televised performances. Supertitles at last put to rest the long-standing American complaint by some of the non-comprehension of opera. As compositional styles that had been prevalent in the mid-century became less austere, the ground was fertile for the boom of new opera in the last two decades of the 20th century, with momentum especially building in the 1990s. American audiences are decidedly more welcoming now than ever before of contemporary experiences in the opera house. A significant number of American operas have successfully found international appeal in frequent productions abroad.

The anthologies aim to be a manifold survey of the literature, principally formed by the central role that G. Schirmer has played as the leading publisher of American opera. Musical styles represented are diverse, and will appeal to a variety of tastes and vocal needs. Some arias are among the most famous of American operatic excerpts. Others are published for the first time in this series and await discovery. Many other arias, never published outside the complete vocal scores, have been adapted as solo aria editions, giving them new life as active repertory alternatives. A large number of the 153 selections in these four volumes are conducive to general opera auditions, allowing a singer to show voice, musicianship and acting ability with fresh material. Others will be useful for a specific kind of audition for contemporary opera. Still other arias, which might be less appropriate for auditions because of complexity or length, are compelling for study, or for recital. To reach their full potential as communicative performing artists, it is crucial for American singers to explore music in their own language, with which they can culturally identify.

On the cover of these anthologies we present a distinguished American image by Charles Garabedian, a peaceful, juxtaposed congruity of architectural styles, not unlike the co-existence of musical styles between the covers of these collections. Unfortunately, this 1982 painting was destroyed by fire. In its published appearance here we preserve its beauty and extend its life, bringing it to new audiences, just as we hope to do with the music contained within.

No one creates a four-volume series by himself. My thanks to Stephen Sondheim for his kind participation, to other composers who gave valuable input to these aria editions, to Charles Garabedian and the L.A. Louver Gallery, to several publishers who cooperated in granting use of their music, and to the dutiful editors who worked with me, applying themselves with such sustained interest.

Richard Walters  
Editor  
May, 2004

# NOTES ON THE ARIAS

## AM AHL AND THE NIGHT VISITORS

- music and libretto by Gian Carlo Menotti
- commissioned by NBC Television; first performed in a live broadcast on December 24, 1951

### Oh, woman, you may keep the gold

in one act

*setting:* the Italian hills at the time of the birth of Christ; a poor woman's home and yard

*character:* King Melchior

This Christmas opera tells the story of a young crippled boy who is miraculously healed when he offers his crutch as a gift to the newborn Christ. The three Magi have stopped for the night at a poor widow's home. Near dawn, while all are asleep, the woman attempts to steal the gold to help her son, but she is caught. Young Amahl rushes to defend his mother. King Melchior forgives her and describes the higher purpose of his journey.

## ANTONY AND CLEOPATRA

- music by Samuel Barber
- libretto by Franco Zeffirelli based on the play by Shakespeare
- commissioned by the Metropolitan Opera for the opening of the new Metropolitan Opera House in Lincoln Center, New York City; first performed there on September 16, 1966; a revised version was prepared by the composer in 1975, with textual revisions by Gian Carlo Menotti

### Hark! the land bids me

from Act II, scene 5

*setting:* the Roman Empire, 41-31 BCE; a battlefield at Actium

*character:* Antony

Shakespeare's play, based on history, is a tragic story of love, power and intrigue, telling of the Roman General Marc Antony and his sensual mistress, Cleopatra, Queen of Egypt. Caesar, ruler of Rome, is furious that Marc Antony has crowned Cleopatra and himself as the rulers of the Roman Empire in the East. War begins between Antony and Caesar. Antony is on a desolate battlefield at Actium, where scavengers search among the corpses for loot. Antony, Eros and a few wounded soldiers view the destruction of Antony's army. The aria roughly corresponds to Act IV, scene 14 in the play.

## THE BALLAD OF BABY DOE

- music by Douglas Moore
- libretto by John Latouche, based on the life of Elizabeth "Baby Doe" Tabor
- commissioned by the Koussevitzky Foundation of the Library of Congress in honor of the Columbia University bicentennial; first performed on July 7, 1956 at the Central City Opera House, Central City, Colorado

### Warm as the autumn light

from Act I, scene 2

*setting:* Leadville Colorado, 1880; outside the Clarendon Hotel

*character:* Horace Tabor

This opera is based on the true rags-to-riches-to-rags story of Baby Doe Tabor, second wife of silver magnate and US Senator Horace Tabor. Baby is in the lobby of the hotel, playing the piano and singing "Willow Song." When she finishes, Tabor applauds, drawing her to the window, smitten.



## Turn tail and run then

from Act II, scene 2

setting: Colorado, 1885; a club room in Denver

character: Horace Tabor

Horace, who has made his fortune in silver mining, is angry at his cronies for saying that they all have to change with the times now that it looks like President McKinley will push the gold standard, decimating the silver business by moving from the silver standard. Horace says he is going to go against the political party, but his friends rigorously say they will not and leave in anger.

## Good people of Leadville

from Act II, scene 3

setting: Colorado, 1896; outside the Matchless Mine

character: William Jennings Bryan

The great orator and politician William Jennings Bryan (1860-1925) speaks to an enthusiastic crowd at the Matchless Mine

## CAROUSEL

- music by Richard Rodgers
- book and lyrics by Oscar Hammerstein II, based on Ferenc Molnár's *Liliom*, as adapted by Benjamin F. Glazer
- first performed on March 22, 1945 at the Shubert Theatre, New Haven, Connecticut; opened on Broadway on April 19, 1945 at the Majestic Theatre, New York City

## Soliloquy

from Act I, scene 3

setting: the New England coast, 1873; Nettie Fowler's Spa on the ocean front

character: Billy Bigelow

Billy Bigelow, formerly a barker at a carnival carousel, was quite the carefree ladies' man, but has fallen in love and married Julie Jordan. His old boss at the carnival offers him his job back as barker, but only on the condition that he leaves Julie. What use is a handsome barker whom all the girls chase if he goes home every night to his wife? He goes to talk to Julie about it, but she surprises him by saying that she is pregnant. This "Soliloquy" is his reaction to the news. Though *Carousel* is decidedly musical theater or operetta and not opera, this piece has the musical and vocal proportions of an aria, and is an appropriate inclusion in this collection.

## THE CONSUL

- music and libretto by Gian Carlo Menotti
- first performed on March 1, 1950 at the Schubert Theater in Philadelphia; opened on Broadway on March 15, 1950 at the Ethel Barrymore Theatre, New York City

## The Police Agent's Aria

from Act I, scene 1

setting: a European police state, the present; the apartment of John and Madga Sorel

character: the Secret Police Agent

The secret police have been watching freedom activist John Sorel very closely. He has just attended a secret meeting, and was fired upon and wounded by the police as he left. John rushes home, and is hiding when the secret police agent comes with two of his men to the Sorel apartment. They search the place, and the agent questions and threatens John's wife, Magda, in this menacing aria.

## THE EMPEROR JONES

- music by Louis Gruenberg
- libretto by Kathleen de Jaffa, after the play by Eugene O'Neill
- commissioned by the Metropolitan Opera; first performed there on January 7, 1933

### Oh, Lawd Jesus, heah my prayer

from Act II

*setting:* a Caribbean island; the end of plain where the great forest begins

*character:* Brutus Jones

Brutus Jones, a burly African-American man, is sentenced to work on a chain gang for the murder of his friend. He escapes to a Caribbean island where he dominates the natives. They eventually come to hate him and he flees. Jones is on the edge of the great forest, looking for the food he has hidden. He is terrified by visions and memories, firing his gun at the images his mind is creating. He quotes the spiritual, "Standin' in the Need of Prayer," in his desperation. *The Emperor Jones* was noted in its era for bringing into the opera house a distinctively American musical and theatrical style.

## FOUR SAINTS IN THREE ACTS

- music by Virgil Thomson
- text by Gertrude Stein
- first performed on February 8, 1934, in the auditorium of the Avery Memorial, Hartford, Connecticut

### Once in a while

from Act III

*setting:* Spain, the 16<sup>th</sup>-century; a monastery garden

*character:* Saint Ignatius

This surrealist drama depicts the lives of saints in 16<sup>th</sup>-century Spain, with whom the authors saw certain parallels to the lives they were living as "consecrated artists." Saint Ignatius predicts the last judgment.

## THE GHOSTS OF VERSAILLES

- music by John Corigliano
- libretto by William M. Hoffman, suggested by Beaumarchais' *La mère coupable*
- commissioned by the Metropolitan Opera in honor of its centenary; first performed there on December 19, 1991

### They wish they could kill me

from the Prologue

*setting:* the palace of Versailles, the present and the autumn of 1793; a smaller stage within the set contains a performance of an opera featuring the ghosts of characters from Beaumarchais' stories

*character:* Figaro

Versailles is haunted by ghosts of the court of Louis XVI in this opera within an opera. The ghost of playwright Beaumarchais has written an opera, *A Figaro for Antonio*, with a plot designed to free Marie Antoinette, who still mourns her untimely execution, from eternal misery. Beaumarchais assures Marie Antoinette that he can change the course of history through the power of his art, and thus bring her back to life. The opera is underway. A chase scene on the small stage incites a similar scene within the audience of ghosts as well. Finally, Figaro locks all of his pursuers in a closet.

### Figaro was supposed to return the necklace

from Act II, scene 1

*setting:* the palace of Versailles, the present and the autumn of 1793; a smaller stage within the set contains a set in the style of an opulent Turkish court

*character:* Pierre-Augustin Caron de Beaumarchais

In the performance of the opera-within-the opera, Figaro is rebelling against the scripted plot written by playwright Beaumarchais. Furious at such behavior, Beaumarchais stops the performance and tries to convince the offended Marie Antoinette, who has turned to leave, of his noble intentions. He resolves to enter his own opera to force Figaro to follow the plot.



## THE GOOD SOLDIER SCHWEIK

- music by Robert Kurka
- libretto by Lewis Allan, based on the novel by Jaroslav Hasek
- commissioned by New York City Opera; first performed there on April 23, 1958

### The Doctor's Aria

from Act II, scene 1

*setting:* c1914, the Austrian-Hungarian frontier; a makeshift army infirmary

*character:* an Army Doctor

The novel by Jaroslav Hasek (1883-1923), written in Czech and unfinished at his death, is a sharp, dark yet funny anti-war satire that targets politics, patriotism, religion, psychiatry, and everything else. The idiot savant hero of the story, Joseph Schweik, answered the army draft in a wheelchair, crippled from rheumatism. He is a new arrival at an army infirmary. He and his companion soldiers are all labeled malingerers, feigning illness, by the army doctor. Schweik has just been introduced to the doctor, and states his ailment. The aria is the sadistic doctor's reply. Part of the charm and power of the original novel is that though Schweik seems like an idiot savant, one is never sure if it's not a brilliant, calculated act.

### Dear Madame

from Act II, scene 1

*setting:* c1914, Budejovice, near the Austrian-Hungarian frontier; a private room in St. Stephen's Cross Café

*character:* Lieutenant Henry Lukash

Army Lt. Lukash won Schweik's services as an orderly/servant in a card game with a chaplain, but Schweik caused so much trouble that Lukash dismissed him. Schweik was then arrested for stopping a train with an emergency brake while onboard, leaving Lukash in peace. Sipping cognac in a café, Lukash is quite pleased with himself as he writes a flirtatious love letter to a married lady he saw recently at the theater.

## THE GREAT GATSBY

- music and libretto by John Harbison, based on F. Scott Fitzgerald's novel
- popular song lyrics by Murray Horwitz
- commissioned by the Metropolitan Opera to commemorate the 25<sup>th</sup> anniversary of James Levine's debut; first performed there on December 20, 1999

### I remember long ago

from Act II, scene 6

*setting:* the jazz age, Long Island; Gatsby's lawn at dawn; there is a coffin on the porch

*character:* Nick Carraway

Fitzgerald's classic novel, published in 1925, tells the story of the rise and fall of mysterious, self-made millionaire Jay Gatsby in jazz-age America, and his love for Daisy Buchanan. Gatsby has been murdered by George Wilson. Nick Carraway and Jordan Baker are in front of Gatsby's mansion, the only guests at the funeral of the man who once hosted parties attended by hundreds of glamorous people.

## A HAND OF BRIDGE

- music by Samuel Barber
- libretto by Gian Carlo Menotti
- first performed on June 17, 1959 at the Festival of Two Worlds, Spoleto, Italy

### And this will be my epitaph

in one act

*setting:* a bridge game, the present

*character:* David

This nine-minute opera takes place during a long-standing bridge game between two couples. Each of the four players takes a turn in the spotlight, expressing thoughts in asides.

## JOHN BROWN

- music and libretto by Kirke Mechem
- composed 1993, later revised; at the time of publication the opera had not had a professional production

### The Songs of the Slave

from Act II

*setting:* a meadow in Kansas, May, 1856

*character:* Frederick Douglass

The opera concerns abolitionist John Brown (1800-59), an activist who was executed for his attempts to end slavery by violence amid a complex pre-war political situation. In the aftermath of the 1854 Kansas-Nebraska Act passed by Congress, which dictated that the question of slavery in those territories was to be decided by their residents in elections, Kansas became a bloody political battleground for North and South. At a gathering of sympathizers John Brown introduces former slave Frederick Douglass (1818-95) as “slavery’s greatest enemy.” Douglass, one of the foremost 19<sup>th</sup>-century civil rights activists and a brilliant speaker, addresses the crowd.

## LITTLE WOMEN

- music and libretto by Mark Adamo, after the novel by Louisa May Alcott
- commissioned by Houston Grand Opera; first performed on March 13, 1998 at the Houston Grand Opera Studio

### There was a knight

from Act I, scene 2

*setting:* New England, Civil War era; the path in front of the March family house

*character:* John Brooke

John Brooke, a tutor, is in love with Meg March. As Brooke walks Meg home, she offers to teach him a storytelling game. The story Brooke conjures clearly shows his feelings for Meg, as her sister Jo and her suitor Laurie listen and are appalled that he would reveal so much personal feeling.

### Kennst du das Land (Do you know the land)

from Act II, scene 2

*setting:* the Civil War era; a boarding house in New York City where Jo March resides

*character:* Friedrich Bhaer

The adventures of the New England March sisters, going through the privations of war, are the backdrop against which sister Jo resists moving into adulthood. Jo March, a successful young writer of sensational cheap fiction, has struck out on her own and lives in Manhattan. Professor Friedrich Bhaer is a German teacher who lives at the same boarding house. At 39 he is quite a few years older than Jo, but they strike up a warm friendship. They are debating the merits of opera after attending a performance. Jo loves the melodrama, but Bhaer will have none of it. They bond in conversation about art, love and relationships. Jo asks him, “Well, if the opera isn’t, and my stories aren’t, what’s ‘proper’ art?” Bhaer responds with Goethe’s “Kennst du das Land.” When Jo asks for a translation, it becomes a declaration of his feelings for her.

## LOST IN THE STARS

- music by Kurt Weill
- libretto by Maxwell Anderson, based on Alan Paton’s novel *Cry, the Beloved Country*
- opened on Broadway on October 30, 1949 at the Music Box Theatre, New York City

### Thousand of Miles

from Act I, scene 1

*setting:* a small village in South Africa, 1949

*character:* Stephen Kumalo

*Lost in the Stars* is set against the apartheid of South Africa. Absalom, son of the Reverend Stephen Kumalo, has left his small South African village for Johannesburg. Stephen and his wife Grace have not heard from him for nearly a year. Grace is certain that something is wrong, but Stephen has faith.

## O Tixo, Tixo, help me!

from Act II, scene 2

setting: Johannesburg, 1949

character: Stephen Kumalo

A white man, an activist for the rights of blacks, is murdered by a group of black man, including Absalom, who turned to robbery in desperation for money. Stephen has found his son Absalom in Johannesburg and learned of his crime. He agonizingly prays to God about the terrible dilemma. If Absalom confesses, he will surely be convicted to death as the murderer of a white man. If he lies, he might live, but at what price? Stephen eventually persuades his son to confess to the crime. "Tixo" is Stephen's word for God.

## McTEAGUE

- music by William Bolcom
- libretto by Arnold Weinstein and Robert Altman, based on the novel by Frank Norris
- commissioned by Lyric Opera of Chicago; first performed there on October 31, 1992

## Jehosophat!

from Act II, scene 5

setting: Nevada, c1900; the desert near the edge of a ghost town

character: Marcus Schouler

Greed is the undoing of McTeague, his wife, and her cousin in this verismo tale. Schouler and McTeague were once great pals, but had a violent falling out over a woman and money. Schouler has followed a demented cleaning woman's advice and traveled from San Francisco to a ghost town in Nevada in search of promised gold, which is not there. Schouler encounters a sheriff and posse, and recognizes McTeague on a "wanted" poster. Schouler is quickly made deputy and goes off into the desert alone to find McTeague, singing of his determination to get even.

## THE MIGHTY CASEY

- music by William Schuman
- libretto by Jeremy Gury, based on Ernest L. Thayer's 1888 poem, "Casey at the Bat"
- first performed on May 4, 1953 by Moss Music Group, Hartford, Connecticut

## In 1839

in one act, from scene 1

setting: Mudville, USA, "not so long ago"; the stadium on the day of the big baseball game against Centerville

character: The Watchman

Like the famous poem upon which it is based, *The Mighty Casey* finds Centerville playing Mudville for the Inter-Urban League State Championship. The Watchman, a resident of Mudville, is a folksy narrator character, described as "a kindly man, mellowed and wise-looking." As fans gather and the team arrives, he gives a brief history of baseball before introducing the Mudville team.

## The Catcher's Song

in one act, from scene 2

setting: Mudville, USA, "not so long ago"; the stadium on the day of the big baseball game against Centerville

character: Thatcher (Centerville catcher)

Mudville's mighty Casey, who has a .564 batting average, comes up to the plate as Centerville leads Mudville four to two, with two outs and two men on base in the bottom of the ninth inning. The Centerville catcher waddles out to the mound, pushing back his mask in the accepted manner of catchers' conferences with pitchers. He stares down into his mitt and quietly builds the pitcher's confidence.



### The Manager's Song

in one act, from scene 2

setting: Mudville, USA, "not so long ago"; the stadium on the day of the big baseball game against Centerville

character: Manager

Casey, the Mudville slugger and hero, is at bat in the bottom of the ninth. The umpire calls "strike one!" The Mudville manager argues the call.

### The Umpire's Song

in one act, from scene 2

setting: Mudville, USA, "not so long ago"; the stadium on the day of the big baseball game against Centerville

character: Umpire Buttenheiser

After being dressed down by the Mudville manager, the Umpire makes his reply.

## THE MOTHER OF US ALL

- music by Virgil Thomson
- libretto by Gertrude Stein
- commissioned by Columbia University, New York City; first performed there on May 7, 1947

### What what is it

from Act II, scene 2

setting: America in the 19th century, the drawing room of Susan B. Anthony's home, characters from other eras are dressed appropriately for their time

character: Daniel Webster

More pageant than dramatic opera, *The Mother of Us All* unites figures who were pivotal in the struggle for women's suffrage, pulling them from many historical eras to share a single stage and narrative. Susan has just spoken persuasively at a political meeting. Others rush in to congratulate her, but Daniel Webster criticizes.

### Angel More

from Act II, scene 3 (Epilogue)

setting: the Congressional Hall, some years later

character: Daniel Webster

At the unveiling of the statue of Susan B. Anthony at the Congressional Hall, Daniel Webster thinks of his old sweetheart, now dead, named Angel More.

## THE OLD MAID AND THE THIEF

- music and libretto by Gian Carlo Menotti
- commissioned by NBC Radio; first performed in a live broadcast on April 22, 1939

### When the air sings of summer (Bob's Aria)

in one act, from scene 7

setting: a small town somewhere in the United States, the present; the guest bedroom of Miss Todd's house

character: Bob

An elderly old maid, desperate for male company, takes in a beggar and wanderer who turns out to be a thief. She won't let go of him, going so far as to steal liquor (to avoid the shame of being seen buying it) to keep him happy. The restless Bob is alone in the room he has been occupying, packing his bundle and preparing to leave. Eventually he elopes with Laetitia, Miss Todd's maid, and together they rob the old woman.

## REGINA

- music and libretto by Marc Blitzstein, based on *The Little Foxes*, a play by Lillian Hellman
- first performed on October 6, 1949 at the Schubert Theatre in New Haven, Connecticut; opened on Broadway on October 31, 1949 at the 46<sup>th</sup> Street Theater, New York City

### Horace's Aria

from Act II, scene 1

*setting:* Bowden, Alabama, 1900; the living room of the Giddens' house, evening

*character:* Horace Giddens

The opera is about how greed destroys a southern American family. Horace is the unwilling source of money that will fund the business venture put together by his wife Regina and her two brothers, Ben and Oscar. Horace has advanced heart disease and has been in treatment for several months at Johns Hopkins in Baltimore. The scheming Regina, needing Horace's signature and capital, sends their daughter Alexandra to bring him home. Horace and Alexandra are late in arriving from the trip. Upon entering the house, the weak and frail Horace first encounters the friendly and welcome presence of Addie, his long-time African-American servant.

### Greedy Girl

from Act III

*setting:* Bowden, Alabama, 1900; the living room of the Giddens' house; late morning

*character:* Ben Hubbard

Horace refuses to back Regina's share of the business deal that she and her brothers, Ben and Oscar, put together with William Marshall of Chicago. Ben, Oscar, and his son Leo conspire to steal \$88,000 in Union Pacific bonds from Horace's safe deposit box for the deal money. Horace discovers the theft and tells Regina, saying that he is leaving her only those bonds and nothing else in his new will. He then has a heart attack and is unconscious, soon to die, as the cold-blooded Regina tells Ben that she wants 75% of the Hubbard share of the new venture in exchange for the bonds, "and if I don't get it, I'm going to put the three of you in jail." "Greedy Girl" is Ben's reply. After the optional ending, as edited in this anthology, the ensemble scene resumes, and Regina repeats and strengthens her threats. Oscar says to Ben, "Are you going to let her do this?" Ben replies, "You have a suggestion?" Regina states, "You're a good loser, Ben. I like that." Ben's aria then continues.

## THE SAINT OF BLEECKER STREET

- music and libretto by Gian Carlo Menotti
- opened on Broadway on December 27, 1954 at the Broadway Theatre, New York City

### Ah, poor Michele

from Act I, scene 1

*setting:* Greenwich Village, New York City, the present; a cold-water flat in the tenements of Bleecker Street

*character:* Don Marco

A brother and sister, Michele and Annina, are both driven by Catholicism, she by her deep faith and the stigmata that appear on her hands, he by his hatred of religion. Annina is quite ill and has had another vision with stigmata. Michele returns home and is infuriated by the people gathered to witness the miraculous event. He confronts Don Marco, a priest, charging him to stay away from his sister.

## SHOW BOAT

- music by Jerome Kern
- book and lyrics by Oscar Hammerstein II, based on the novel by Edna Ferber
- opened on Broadway on December 27, 1927 at the Ziegfeld Theatre, New York City

### Ol' Man River

from Act I, scene 1

*setting:* the show boat *Cotton Blossom* on the Mississippi River, docked at the levee at Natchez, Mississippi, c1890

*character:* Joe

Cap'n Andy's show boat, the *Cotton Blossom*, travels up and down the Mississippi. His daughter, Magnolia, has just met and become instantly infatuated with Gaylord Ravenal, a river gambler. Joe is a wise soul, a handy-man/servant/all around worker on the boat, coupled with Queenie, a servant. Magnolia runs into Joe, and breathlessly asks, "Did you see that young man I was talkin' to?" He replies, "Yep, I seed him, seed a lot like him on de river." Magnolia runs off to tell others of her newfound beau, and Joe says, after she leaves, "Better ask de ol' river what he thinks, he knows all 'bout dem boys... he knows all 'bout everythin'..." He sits on a nearby box, takes out a knife, picks up a piece of scrap wood and idly starts to whittle as he begins to sing "Ol' Man River," about the oppression of this life compared to the ongoing, timeless flow of the Mississippi. *Show Boat* is musical theater, not opera. However, this song is certainly for an operatic voice, and has the expanse of an aria in its design and subject matter. It is truly an "American aria" by any liberal definition, and an essential part of the heart of greatest of American stage music for a bass or bass-baritone. *Show Boat* was a pioneering landmark in American theater music, paving the way for serious musicals and operas on Broadway.

## STREET SCENE

- music by Kurt Weill
- libretto by Elmer Rice, after his own play of the same name
- lyrics by Langston Hughes and Elmer Rice
- first performed on December 16, 1946 at the Schubert Theatre in Philadelphia; opened on Broadway on January 9, 1947 at the Adelphi Theatre, New York City

### Let things be like they always was

from Act I

*setting:* the sidewalk in front of New York City tenement, the present; a hot evening in June

*character:* Mr. Maurant

This slice-of-life opera looks at several working-class families living in a New York City tenement, centered on the Maurrants: Frank, a rough stagehand, his wife Anna, who is having an affair, their young adult daughter Rose, and ten-year-old Willie. Frank Maurant is an angry man, suspicious of his wife's infidelity, and also of Rose's dates. Several of his neighbors argue about how to raise children, moving quickly to animated talk of politics. Maurant lunges for Kaplan, a liberal thinker, intending to hit him. The fight is avoided, but Maurant is left with several of his neighbors to speak his mind.

## SWEENEY TODD

### The Demon Barber of Fleet Street

- music and lyrics by Stephen Sondheim
- book by Hugh Wheeler
- first performed on February 6, 1979 at the Uris Theatre, New York City; the official Broadway opening at the same theater was on March 1, 1979

### Epiphany

from Act I

*setting:* Victorian era London; Sweeney Todd's barber shop

*character:* Sweeney Todd

Benjamin Barker was a barber in London, in love with his beautiful young wife, Lucy, and happy in their life with a young daughter. Judge Turpin lusted after Lucy and conspired to have Barker convicted on trumped-up charges and sent away from the country as a prisoner. Many years later he has escaped and returned to London as Sweeney Todd, determined to avenge his fate. Todd has opened a barber shop above Mrs. Lovett's pie shop. He slits the throats of customers, furnishing her with meat for her pie fillings. Todd had the hated Judge Turpin in his barber chair, but before he could exact his revenge, Anthony interrupts and infuriates the judge. The judge states that he will never come back again and an irate Sweeney drives Anthony from the shop. Mrs. Lovett hurries in to see what all the shouting is about. The aria has been adapted for this edition, eliminating a few lines sung by Mrs. Lovett near the beginning of the piece. The composer created a new aria ending especially for this edition.

## TARTUFFE

- music and libretto by Kirke Mechem, based on the play by Molière
- commissioned by the American Opera Project; first performed on May 27, 1980 at the Herbst Theatre, San Francisco

### Every day at church

from: Act I

*setting:* 17<sup>th</sup>-century Paris, an elegant parlor in a wealthy home

*character:* Orgon

Molière's classic comedy is about how Tartuffe, a religious hypocrite, finagles his way into a wealthy, middle-class Parisian home and nearly brings the family to ruin before the king intervenes. At this point in the plot Orgon, the master of the house, has returned home. Dorine, the maid, tries to tell him that his wife has been ill. But he is not interested in such news. He asks about Tartuffe. He is alone on the stage as he sings this aria until, near the end, Elmire, his wife, joins him. He does not notice her and continues his unabated praise of Tartuffe.

## TEA

- music by Tan Dun
- libretto by Tan Dun and Xu Ying, translated by Diana Liao
- commissioned by Suntory Hall, Tokyo, for the new century; first performed there on October 22, 2002

### Venus of the East

from Act I, scene 2

*setting:* ChangAn, capital of ancient China

*character:* Emperor/Seikyo

This impressionistic and symbolic opera, borrowing from Japanese and Chinese opera traditions, is framed by the meaningful ritual of a tea ceremony. The prince and princess (Lan) are performing a puppet opera for their father, the emperor, at the palace. They are interrupted by Seikyo, a prince from Japan, still in love with Lan after a meeting of ten years past. Seikyo first asks the emperor for a theme, and is given tea to address with improvised poetry. The emperor asks Seikyo, "are you also good at couplets?" To which Seikyo replies, "Give me the first line, majesty." This aria, about who will win the love of Lan, has two strophes and is sung by two different characters, but works very well as a solo. The first strophe, a question, is sung by the emperor; the second, in reply, is sung by Seikyo. Tan Dun, born in China, has lived in the US since 1986.



## THE TEMPEST

- music by Lee Hoiby
- libretto by Mark Shulgasser, after the play by Shakespeare
- commissioned by Des Moines Metro Opera; first performed there on June 21, 1986

### Our revels now are ended

from Act III, scene Masque

*setting:* Prospero's island, isolated and of indeterminate location

*character:* Prospero

A violent storm, created by the master sorcerer Prospero, the rightful but exiled duke of Milan, has caused the wreck of a ship carrying his deceitful brother and others. The survivors make their way to the island, but do not immediately find one another. Among them is Ferdinand, son to the king of Naples. He and Miranda, Prospero's daughter, fall in love. She has never before seen another human other than her father. Prospero puts Ferdinand through some tests of his character and earnestness, which the young man passes. Prospero gives his consent to marriage, but first summons a vision of three ancient goddesses, Iris, Ceres, and Juno, who bless the union. Prospero suddenly remembers a conspiracy among some on the island to kill him, and irritated, ends the vision. Ferdinand and Miranda are confused by the abrupt ending of the beautiful masque. The wise Prospero replies with this philosophical aria, calming their confusion at his sudden change of mood. Describing a perspective on the vision they have just seen, he ends with one of the most famous of Shakespeare lines, "We are such stuff as dreams are made on, and our little life is rounded with a sleep." The aria corresponds to Act IV (which only has one scene) in the play. (This synopsis only addresses the one pertinent sub-plot of the several in this complex play.)

## VANESSA

- music by Samuel Barber
- libretto by Gian Carlo Menotti, based on the Gothic stories of Isak Dinesen
- commissioned by the Metropolitan Opera; first performed there on January 15, 1958

### You rascal, you! I never knew you had a soul

from Act II

*setting:* a northern country, c1905; a lavish New Year's Eve party at the country mansion of a Baroness and her daughter, Vanessa

*character:* the Old Doctor

The Old Doctor (he has no other name in the opera) is a longtime friend of Vanessa and her mother, the Baroness. The Doctor finds Nicholas, the major-domo, handling the rich furs that women guests have taken off before entering the party. He sees Nicholas rubbing his cheek against a fur, sighing, and taking in the feminine fragrance, and hears him say, "This is all I shall ever know of such women." The Old Doctor, a little tipsy, sings his confidential thoughts to Nicholas in the aria.

### For ev'ry love there is a last farewell

from Act III, scene 2

*setting:* a northern country, c1905; the drawing room of the country mansion of a Baroness and her daughter, Vanessa

*character:* the Old Doctor

The middle-aged Vanessa and the young Anatol have are now married and preparing to leave the estate to move to Paris. They supervise as the servants pack the sleigh. The Old Doctor, who delivered Vanessa as a baby, reminisces to her as he prepares to say goodbye.

## WUTHERING HEIGHTS

- music by Bernard Herrmann
- libretto by Lucille Fletcher, adapted from the novel by Emily Brontë
- composed 1943-51; first performed on November 6, 1982 at the Portland Opera

### Man that is born of a woman

from Act I, scene 1

*setting:* Yorkshire, England, 1840; the main hall at Wuthering Heights, a country manor house; a late afternoon in midsummer

*character:* Joseph

Emily Brontë's only novel, published in 1847, is the complex, tragic tale of star-crossed lovers Catherine and Heathcliff and generations of their families. The plot has a rich background in the book that is not covered completely in the opera. Some years before, Mr. Earnshaw encountered an apparently homeless orphan, Heathcliff, and brought him to Wuthering Heights to be raised with his children, Catherine and Hindley. Hindley hated Heathcliff from the first, but Catherine and Heathcliff were very close from childhood, both sharing a free-spirited love of the wild moors. At this point in the story Mr. Earnshaw has died. Hindley is running the house, and has reduced Heathcliff to the status of a servant. Hindley accuses his sister Cathy of behaving inappropriately with the free-spirited Heathcliff. As a moral lesson Hindley instructs his servant Joseph to read from the Scriptures for all of them. This is the only opera by the great film composer Bernard Herrmann (1911-75). It was unproduced on stage in his lifetime, although Herrmann conducted a complete recording.

G. Schirmer

# AMERICAN ARIA

Anthology

# Oh, woman, you may keep the gold

from  
AM AHL AND THE NIGHT VISITORS

Gian Carlo Menotti

**Lento****MELCHIOR:**

Oh, wo - man, you may keep the

5

gold. The Child we seek \_\_\_\_\_ does-n't need our gold. On love, on love a-lone \_\_\_\_\_

9

\_\_\_\_\_ He will build His King - dom. His pierc - ed hand will hold no scep - ter.

11

His ha - loed head

will wear no crown.

His

13

might

will not be built on your toil.

Swift - er than light - ning

15

He will soon walk a-mong us.

He will bring us new life — and re-ceive our

*rall.*

17

death, — and the keys to His cit - y

be - long to the poor. —



# Hark! the land bids me

from  
ANTONY AND CLEOPATRA

Franco Zeffirelli

Samuel Barber

**Andante cantabile** ♩ = 46

ANTONY:

*mp*

Hark! \_ the land bids me tread no more up-on it,

*mp*

*sempre legato*

4

It is a - shamed \_\_\_\_\_ to bear me.

7

*mf*

I am so lat - ed in the world, \_ that I Have

10

*poco rall.*

lost my way for ev - er.

**Più mosso**

13

Fly, — fly, — And — make your peace with Cae-sar.

**f sub.**

16

**appassionato**

I have fled my - self, — and have in-struct-ed cow-ards To

**Animando** (with mounting anger)

18

run and show their shoul - ders. —

Now — I must To the  
*molto espr.***f marc.**

20

young man send hum-ble trea-ties, who— With half the bulk of the

22

world played as I pleased, Mak-ing and mar-ring

(Completely stunned, Eros sinks to his knees and bursts into loud sobs. Antony approaches him, and tenderly lays his hand on Eros' head.)

### Tempo I

24

*allarg. molto*

for-tunes. Nay, weep

26

not, gen - tle E - ros, There is left us

*legato sempre*

Measures 26-27: The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a continuous triplet of eighth notes in the right hand and a single eighth note in the left hand, both in G major.

28

our - selves To end our - selves.

*p*

Measures 28-30: The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment maintains the triplet pattern, with a *p* (piano) dynamic marking at measure 28.

31

Fare - well, O friends.

*allargando*

Measures 31-33: The vocal line features a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the triplet pattern, with an *allargando* (ritardando) marking at measure 31.

34

Measures 34-37: The vocal line is silent. The piano accompaniment continues with the triplet pattern, with a *pp* (pianissimo) marking at measure 34.

# Warm as the autumn light

from  
THE BALLAD OF BABY DOE

John Latouche

Douglas Moore

**Allegro** **Andante cantabile**  
TABOR: *p*

Warm \_\_\_\_\_ as the

au - tumn light, Soft \_\_\_\_\_ as a pool at night, \_\_\_\_\_ The sound of your

sing - ing. \_\_\_\_\_ The sound of your sing - ing, Ba - by Doe. \_\_\_\_\_ And while I was



list - ning I was re - call - ing Things that once — I had want-ed so

much — And for-got-ten as years slipped a - way. — A

*p marc. melodia*

girl I knew back home in Ver-mont The sea — in New Hamp-shire, The first sight — of the

*cresc.*

moun - tains. — They say — I've been luck - y: — there's

*f* *dim.* *Piu mosso* *mf* *f* *dim.* *mf*

noth - ing my mon - ey won't buy. It could - n't be I was un -

hap - py or was miss - ing the good things of life. But

*poco rit.* *p*

**Tempo primo**

on - ly to-night came a - gain in your sing - ing That

feel - ing of won - der Of long - ing and pain.

*molto rit.*

*a tempo*  
*mf*

Deep \_\_\_\_\_ in your love - ly eyes      All \_\_\_\_\_ of en-chant - ment lies \_\_\_\_\_

*a tempo*  
*mf*

\_\_\_\_\_ And ten - der - ly      beck - ons \_\_\_\_\_      And ten - der - ly

*cresc.*      *f*      *p*

beck - ons,      Ba - by Doe, \_\_\_\_\_      Dear - est Ba - by

*cresc.*      *f*      *p*

Doe, \_\_\_\_\_

*mf*

# Turn tail and run then

from  
THE BALLAD OF BABY DOE

John Latouche

Douglas Moore

**Allegro risoluto**

**f**

3 **ff** HORACE TABOR:

Turn tail and run then, For - get when you worked the

6 **Poco meno**

mines. Dug the dirt with bare hands to

9

build the place you stand on. To keep that lit - tle pinch of

12

earth You've cor - nered for your own, You're

This system contains measures 12, 13, and 14. The vocal line is in bass clef with a key signature of one flat. The piano accompaniment consists of a grand staff (treble and bass clefs). The lyrics are: "earth You've cor - nered for your own, You're".

15

will - ing, — will - ing to be

This system contains measures 15 and 16. The vocal line continues with the lyrics: "will - ing, — will - ing to be". The piano accompaniment continues with a grand staff.

17

lack-ies! Well, there's free men still — who

*rit.* *mf* **Meno mosso**

This system contains measures 17, 18, and 19. Measure 17 has the lyrics "lack-ies!". Measure 18 has "Well, there's free men still —" and measure 19 has "who". The tempo changes from *rit.* to *mf* and then to **Meno mosso** at the start of measure 19. The piano accompaniment includes a change in time signature from 3/4 to 4/4 at measure 19.

20

ain't scared the whole coun - try o - ver.

This system contains measures 20, 21, and 22. The vocal line has the lyrics: "ain't scared the whole coun - try o - ver.". The piano accompaniment features triplets in the right hand across all three measures.

23

*cresc.*

Free men still \_\_\_\_\_ who ain't scared the whole coun - try

*cresc.*

26

***f******mf*****Più mosso**

o - ver. \_\_\_\_\_ It's you \_\_\_\_\_ who are \_\_\_\_\_ the

***f******mf***

29

turn - coats.

Sil - ver made you what you are, Yet you

32

***f***

run, run \_\_\_\_\_ like bleat - ing sheep when there's



34

## Broaden

trou-ble in the air. If you're too scared \_ to stand \_ your ground, There's

38

oth-er's, oth-er's who ain't! \_\_\_\_\_ If you're too deaf \_\_\_\_\_ to

*stentato*

41

lis-ten, \_\_\_\_\_ there are mil-lions \_ more who will! \_\_\_\_\_

*opt.* *rit.* *a tempo*

*ff*

44

(shouted)

Wait and see, Wait and see!

*p cresc.* *ff*

# Good people of Leadville

from  
THE BALLAD OF BABY DOE

John Latouche

Douglas Moore

**Adagio**

WILLIAM JENNINGS BRYAN:

Good peo-ple of Lead-ville, I beg of you to

think of me — as one of your - selves — And to for - bear ap - plause —

— for the hum - blest \_ cit - i - zen in all the land When clad in the ar-mor of a

right - eous cause is strong-er than all the hosts of er - ror.

*ff*  
*con ped.*

13

Ours is a cause as ho-ly as the cause of lib-er-ty it-self.

*p* *espr.*

15

Far, far great-er than the mere free coin-age of sil-ver is the prin-ci-ple we af-

17

firm. We are not a na-tion, But a na-tion of na-tions. We are

*mf*

19

not a race, but a race of rac-es Weld-ed to-geth-er in the el-e-ment of free-dom.

*cresc.*

*cresc.* 5 5

21 ***ff*** **Più mosso**

Nev - er, nev-er shall we bow down in wor-ship Be - fore the calf of gold!

24 ***p***

You min-ers, who go down and down in - to the ver - y

27

depths of earth to find there gleam-ing sil - ver, You are the sin - ews of our

30

na - tion's strength. You har - dy pi - o - neers, who have made the des - ert —

33

(The child tugs at his coattails. He sees the child. She curtsies low and hands him the roses.)

*p ad lib.*

— to blos-som like the rose — Thank you my dear for

*p espr.*

36

(She grins at the crowd shyly and whispers in his ear.)

this un-ex-pect-ed tri-bute. What's your name, child? Well, Miss

*p**pp espr.*

39

Ta - bor, your fa - ther is rich in - deed to num - ber you a - mong his pos - ses - sions.

**Andante maestoso**

(He addresses the crowd.)

42

*mf*

Take Hor - ace Ta - bor now, Leg - is - la - tion made him

*mf*

45

poor, But no laws can break his spir - it, fight - ing here be-side us

48

And our com - mon cause is sil - ver Let this love - ly in - no-cent

**Broadly***rall. molto*

51

serve as your sym - bol. Child, I chris-ten thee "Sil - ver

54

Dol - lar." Come, let us build \_\_\_\_\_ a fair - er

57

E - den Up - on this con - ti-nent. The lion shall lie down with the

60

lamb. A lit - tle child shall lead us to break the heav-y

63

shack-les of leg - is - la - tive tyr - an - ny. A - wake! A -

66

wake! Drive the mon-ey lend - ers from the tem - ples of our



**Poco mosso**

69

land. Re - new the an - cient cov - e - nant Be -

72

tween man-kind and God, Be - tween man-kind and

*rall.*

**Molto più mosso**75 *ff* *opt.*

God!

77

8va-----

# The Police Agent's Aria

from  
THE CONSUL

Gian Carlo Menotti

**Allegro***poco rit.*

The piano introduction is in 4/4 time, marked **Allegro**. It begins with a *mf* dynamic. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The tempo then changes to *poco rit.* as the piece concludes with a final chord.

**Andante quasi adagio** ♩. = 543 SECRET POLICE AGENT: (*with an unctuous tone*)

The vocal line begins on measure 3 with the lyrics: "Mis-sus Sor-el, your hus-band has man-y friends. We're". The piano accompaniment is in 8/8 time, marked *pp*. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The key signature has one sharp (F#).

5

The vocal line continues on measure 5 with the lyrics: "in-t'res-ted in his friends, we would like to learn their names. Yes, we could leave you a -". The piano accompaniment continues with the same eighth-note pattern, maintaining the *pp* dynamic.

7

The vocal line concludes on measure 7 with the lyrics: "lone, if you would prove to be of help. Yes, you can help us". The piano accompaniment continues, ending with a final chord in the right hand and a sustained bass note in the left hand.

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9

crush the en - e-mies of the State.

11

*(after a long silence, with sudden violence.)*

Well, then? An - swer me.

*ff*

13

Mis-sus Sor-el, to be cou - ra - geous is of - ten a ver-y

*pp*

15

*rit.***Adagio**

self - ish thing. You have a moth - er, and a hus-band,

*8va*

*p*

17

and a sweet lit - tle child. You love them ver - y

much, don't you? Cour-age is of-ten a lack of i-mag-i - na - tion. We

18

**ff** *veloce*

much, don't you? Cour-age is of-ten a lack of i-mag-i - na - tion. We

20

**Andante mosso**

have strange ways to make peo - ple talk. Oh, not at all the

**p** *cresc.*

**p** *cresc.*

22

way you may think. All we have to do is to quick-en the beat of your

**p** **sf** **pp**

*cresc.*

24

heart. The heart is a ver-y frail thing. Peo-ple like you can dis-re -

*ff* *p* *p* *mp*

26

(♩. = ♩)

gard pain. Peo-ple like you can de-fy strength. But not the beat of your own heart,

*f* *fff*

28

but not the beat of your own heart.

*colla voce*

(He stands over her threateningly,

*allarg.*

29

The heart! \_\_\_\_\_ the heart! \_\_\_\_\_ the

**Adagio molto** ♩ = 60 *then suddenly relaxes, takes his hat and goes to the door.)*

31

heart!

think it o-ver, Mis-sus Sor-el.

**ff** *espr.*

33

We shall see each oth-er a-gain.

*poco rit.*

35

**pp**

# Soliloquy

from  
CAROUSEL

Oscar Hammerstein II

Richard Rodgers

**Moderato****BILLY:**

*pp*

*p*

*ten.*

*ten.*

*ten.*

I  
won-der what he'll think of me! I guess he'll call me "The old man!" I guess he'll  
think I can lick Ev-ry oth-er fel-ler's fa-ther; Well, I can! I'll

bet that he'll turn out to be            The spit an' im - age            Of his Dad,            But he'll have

more com-mon sense than his pud-din' head-ed fa-ther ev-er had.                                  I'll

**Più mosso**

teach him to wras-sle, And dive through a wave, When we go in the morn-in's for our

swim. His moth-er can teach him the way to be-have, But she



*rit.*

won't make a sis - sy out o' him. Not him! Not my boy! Not

*rit.*

*a tempo*

Bill! \_\_\_\_\_

(spoken)

Bill!

*mf a tempo* *mp* *p* *pp*

**Allegro**

My boy, Bill! (I will see that he's named af - ter

*p*

me, \_\_\_\_\_ I will!)

*sfz* *sfz* *f*

My boy, Bill! He'll be tall And as tough as a

tree, Will Bill! Like a

tree he'll grow, With his head held high And his

feet plant - ed firm on the ground, And you

*p*

won't see no - bod - y dare to try To

boss him or toss him a - round! No

*sfz*

*marcato e poco allargando*

pot - bel - lied, bag - gy - eyed bul - ly 'll boss him a -

*poco allargando*

**Con moto**

round! \_\_\_\_\_ I

*mf*

don't give a damn what he does, \_\_\_\_\_ As long as he does what he likes! \_\_\_\_\_ He can

sit on his tail, Or work on a rail With a ham - mer, a - ham - mer - in' spikes. \_\_\_\_\_ He can

fer - ry a boat on a riv - er, \_\_\_\_\_ Or ped - dle a pack on his back. \_\_\_\_\_ Or

work up and down the streets of a town With a whip and a horse and a hack. \_\_\_\_\_ He can

haul a scow a - long a ca - nal, Run a cow a - round a cor - ral, Or

*rit.*  
may - be bark for a car - ou - sel. Of course it takes tal - ent to do that well. He

*colla voce*

*a tempo*  
might make a champ of the heav - y - weights, Or a fel - ler that sells you glue, — Or

*a tempo*

Pres - i - dent of the U - nit - ed States, That 'd be al - right,

too. \_\_\_\_\_

(Spoken) "His mother would like that...But he wouldn't have to be

President unless he wanted to be."

Not

Bill!

My boy,

Bill!

He'll be tall

And as tough

as a

tree, \_\_\_\_\_

Will

Bill! \_\_\_\_\_

Like a

tree he'll grow, With his head held high And his

feet plant - ed firm on the ground, And you

won't see no - bod - y dare to try to

boss him or toss him a - round! No

*p* *mf* *sfz*

*poco allargando*

fat - bot - tomed, flab - by - faced, pot - bel - lied, bag - gy - eyed bas - tard will boss him a -

*poco allargando*

**Poco più mosso**

round. \_\_\_\_\_ And I'm

*mf*

damned if he'll mar - ry his boss - 's daugh - ter, A skin - ny - lipped vir - gin with blood like wat - er. Who'll

*p*

give him a peck And call it a kiss, And look in his eyes through a long - nette. Say!

*pp*



*ad lib.* *a tempo* (laughs)

Why am I tak - in' on like this? My kid ain't e - ven been born yet!

*ad lib.* *p* *mf*

**Moderato (slower)**

I can see him when he's sev - en - teen or so, \_\_\_\_\_ And

*mp*

start - in' in to go with a girl! \_\_\_\_\_

I can give him lots of point - ers, ver - y sound, \_\_\_\_\_ on the

*a tempo* *rit.*

way to get 'round an - y girl. I can tell him—

*a tempo* *rit.*

*a tempo*

(spoken) Wait a min-ute!— Could it be? What the hell! What if he is a

*p* *a tempo* *mf*

### Original Tempo

girl? [Speaks, utterly heart-broken by the thought] "Bill - - - Oh, Bill!"

*mp*

*(sings)*

"What would I do with her? What could I do for her? A bum with no money!" You can have

*pp*

fun with a son, But you got to be a fa-ther To a girl! \_\_\_\_\_ She

*ten.*

*ten.*

*ten.*

might-n't be so bad as that, \_\_\_\_\_ A kid with rib-bons in her hair! \_\_\_\_\_ A kind-a

neat and pe-tite Lit-tle tin-type of her moth-er! What a pair! \_\_\_\_\_

*(spoken)* "I can just hear myself braggin' about her"

*pp* *mp*

When I have a daugh-ter I'll stand a-round in bar-rooms. Oh! How I'll boast and

*L.h.* *(sim.)*

\* In the original Broadway production, a cut was made from \* to \*\*, and the line of dialogue was added to be used with the cut.

blow. Friends 'll see me com - in' and emp - ty all the bar - rooms

*l.h.* (sim.)

through ev - 'ry door they'll go Wear - y of hear - in'

3

day af - ter day, the same old things that I al - ways say—

*rit.*

3

*rit.*

### Broader (with warmth)

\*\* 3 My lit - tle girl, Pink and white As peach - es and cream is she.

\*\* 3

*pp*

My lit - tle girl Is half a - gain as bright As girls are meant to be!

Doz - ens of boys pur - sue her, Man - y a like - ly lad

Does what he can to woo her From her faith - ful Dad!

She has a few Pink and white young fel - lers of two and three, But

*rit.*

my lit - tle girl Gets hun - gry ev - 'ry night and she comes home to

**Poco più mosso**

me! (spoken) "My little girl, my little girl!" I've

*poco a poco cresc.*

got to get read-y be - fore she comes! I got to make cer-tain that she Won't be

*poco a poco cresc.*

*sempre stacc.*

dragged up in slums With a lot of bums like me. She's

**Con vigore**

got to be shel-tered And fed and dressed In the best that mon-ey can buy! I

*f* *cresc.*

**Quasi grandioso**

nev - er knew how to get mon - ey, But I'll try, By God! I'll

*f*

try! I'll go out and make it, Or steal it, Or take it or

*cresc.* *allargando*

die!

*ff a tempo* *sfz*

5

# Oh, Lawd Jesus, heah my prayer

from  
THE EMPEROR JONES

Kathleen de Jaffa

Louis Gruenberg

**Moderato sostenuto quasi marcia funebre** ♩ = 84

(He holds his head and rocks back and forth,  
BRUTUS JONES: **mf** moaning to himself miserably.)

Oh, Lawd,

Lawd. Oh, Lawd,

Lawd! Lawd Je - sus, heah my pray-er.



11

*p* *mf*

I'se a po' sin-ner, a po' sin-ner!

*pp* *ppp*

13

*f*

I knows I done wrong, I knows it. When I catch-es Jeff cheat-in' wid load-ed dice my

*cresc.* *mf*

15

*p*

an-ger o-ver-comes me, and I kills him dead. Lawd, I done wrong.

*f* *pp*

(gaspingly)

18

*pp* *mf* *p*

When dat guard hits me wid de whip, my an-ger o-ver-comes me and I kills him dead. \_

*ppp*

20

*f* *p*

Lawd, I done wrong. And down heah, whar' dese fool bush nig-gers

*pp*

23

*f*

rais-es me up to the seat o' de might-y, I steals all I could grab.

*p*

25

*f*

Lawd, I done wrong.

*f*

27

I knows it. I'se sor-ry. For-give me, Lawd.

*p* *pp* *f*

30

*cresc. poco a poco*

(Then with overpowering religious fervor) (*spiritual*)

32

**ff**

It's a -

34

me, It's a-me, Oh, Lawd, stand-in' in de need of pray-er.

**fff p f**

36

It's a - me, It's a - me, Oh, Lawd,

38 *acc.* *a tempo* *p*

stand-in' in de need of pray-er. \_\_\_\_\_ It's

*mf* *ff* *mf* *ff*

40

not my broth-er It's a - me Oh, Lawd. Stand-in' in de need of pray-er. \_\_\_\_\_ It's

*p* *pp*

42

not my sis-ter It's a - me Oh, Lawd, Stand-in' in de need of \_\_\_\_\_

*dim.* *ppp* *p*

44

\_\_\_\_\_ pray-er. \_\_\_\_\_

*pp*

# Once in a while

from  
FOUR SAINTS IN THREE ACTS

Gertrude Stein

Virgil Thomson

St. Ignatius predicts the Last Judgment

**Allegretto** (♩ = 84)  
*molto rit.*

ST. IGNATIUS: *f* *a tempo*  
*ben marcato*

Once in a while and where and where a -

round a-round is a sound and a-round is a sound and a -

round. A-round is a sound a-round is a sound a-round is a sound and a -

round. A-round dif-fer-ing from a - noint-ed now. - Now dif-fer-ing from a -

18

noint-ed now. Now dif-fer-ing dif-fer-ing. Now dif-fer-ing from a -

22

noint-ed now. Now when there is left \_\_\_\_\_ and with it in - te-gral - ly with it

26

in-te-gral-ly with-stood with-in with-out with - drawn as much as

30

could be with - stand - ing what in might might be so.

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*smiles shyly* *mp* *laughs*

They're jeal - ous! They're

*f* *pp* *p*

*laughs* *p sweetly* (falsetto)

jeal - ous! They're jeal - ous, they're jeal - ous. They're jeal -

ous! Of what . . .

*f* *p* *f*

(in time) *mf*

you may ask.

*mp* *mf*



(♩. = 144)

Suddenly:  
Slow and plodding, ♩ = ca. 68

*mf* *mp* *p* *mf*

8ba -----

*mf* *breathing:*  
(out in out in out in) *cough*

I pant \_\_\_\_\_ when I walk. I wheeze \_\_\_\_\_ when I talk.

8ba -----

*f* *mp* *mf*

My mus-cles are slack. \_\_\_\_\_ I've a pain in my back. My mon - ey is

8ba -----

*ff* *mf*

low, My stat-us less than quo. I'm poor, \_\_\_\_\_ I'm weak,

*f* *(mp)*

8ba -----

*ff* *mf* *pp*

My fu - ture's - rath - er bleak. — I'm stooped, I'm spent, I'm al - most — im-po - tent. Once

*f* *p* *p* *pp*

8ba ..... loco

Slowly at first; pause at ,

mas - ter now val - et, As for - tune would have it, I've been dip - lo - mat, ac - ro - bat,

*pp*

Cadenza

Teach - er of et - i - quette, Stu - dent and swords - man, Spy and mu - si - cian. I've been

(Still slow)

sat - i - rist, pes - sim - ist, Sur - geon and Cal - vin - ist, Span - ish e - con - o - mist, Clock - mak - er, pharm - a - cist,

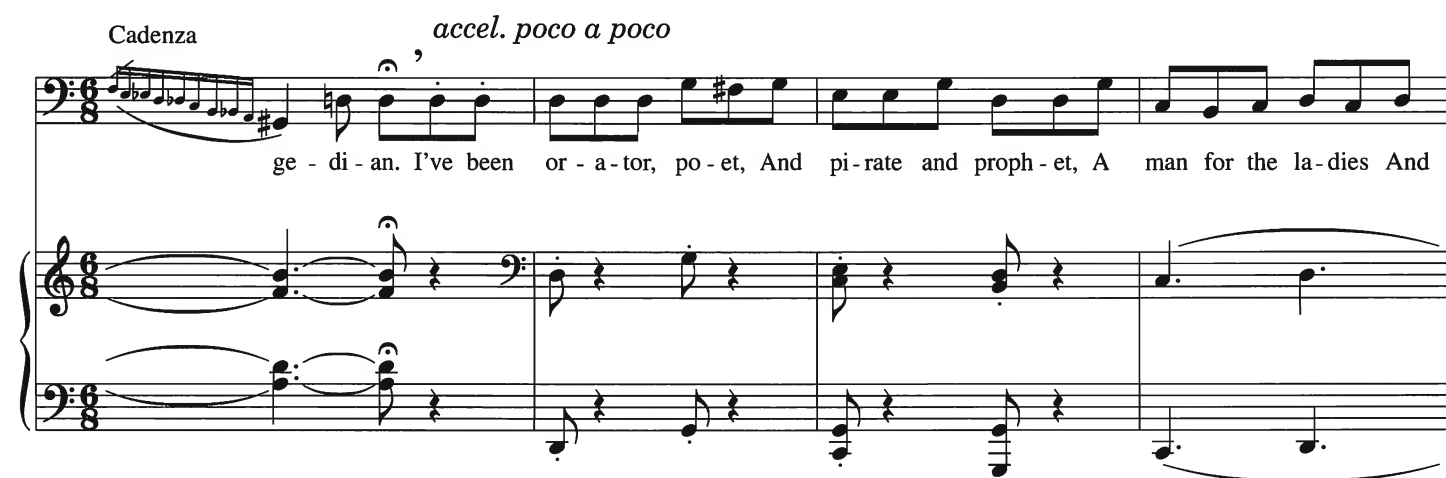
ossia:

*p*



Vet'r - in - ar - i - an, E - gal - i - tar - i - an, Heath - en co - me - di - an, Pi - ous tra -

Cadenza *accel. poco a poco*



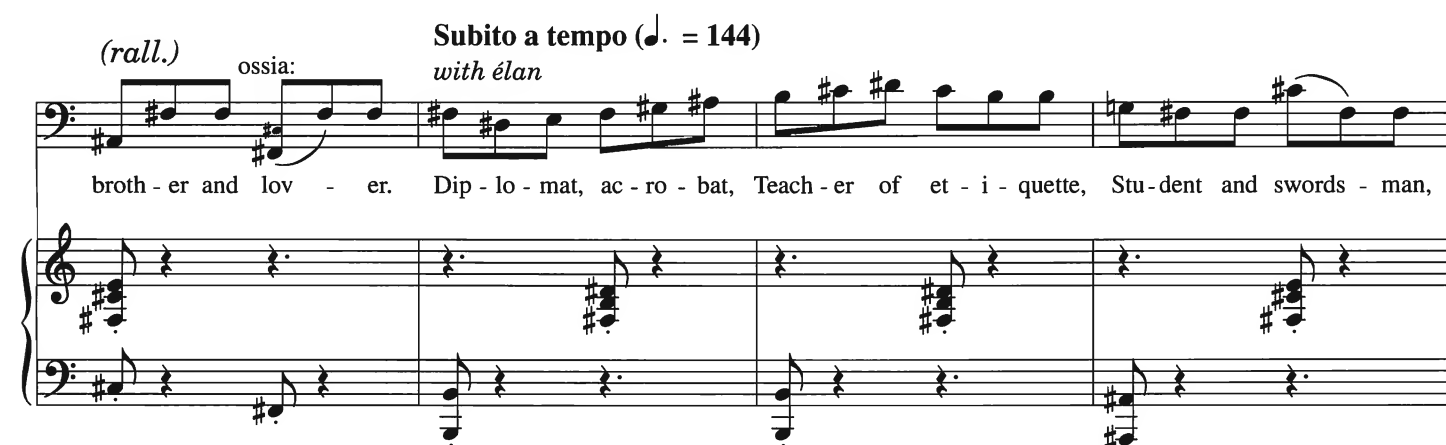
ge - di - an. I've been or - a - tor, po - et, And pi - rate and proph - et, A man for the la - dies And

*(accel.)* ♩ = 144 *rall.*




fa - ther of ba - bies, Drunk - en and so - ber, A hus - band and sail - or, Bank - er and bar - ber And

*(rall.)* ossia: **Subito a tempo (♩ = 144)** *with élan*




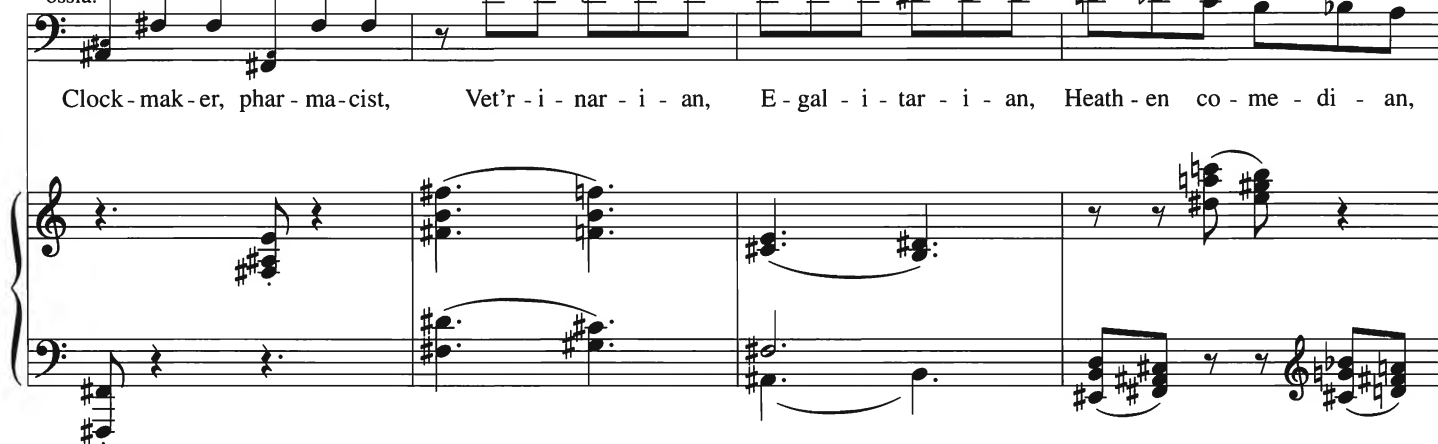
broth - er and lov - er. Dip - lo - mat, ac - ro - bat, Teach - er of et - i - quette, Stu - dent and swords - man,

ossia:    
 si - cian,



Spy and mu - si - cian, Sat - ir - ist, pes - sim - ist, Sur - geon and Cal - vin - ist, Span - ish e - con - o - mist,

ossia: 



Clock - mak - er, phar - ma - cist, Vet'r - i - nar - i - an, E - gal - i - tar - i - an, Heath - en co - me - di - an,



Pi - ous tra - ge - di - an, Or - a - tor, po - et, And pir - ate and prop - het, A man for the la - dies And

*cresc. poco a poco*



fath - er of ba - bies, Drunk en - and so - ber, A hus - band and sail - or, Bank - er and bar - ber And

*cresc. poco a poco*

*(cresc.)* ossia: ***f***

broth - er and lov - er. Dip - lo - mat, ac - ro - bat, Teach - er of et - i - quette, Stu - dent and swords - man,

*(cresc.)* ***f***

ossia:  *si - cian,* 7

Spy and mu - si - cian, Sat - i - rist, pes - sim - ist, Sur - geon and Cal - vin - ist, Span - ish e - con - o - mist,

Clock - mak - er, phar ma - cist, Bank - er and bar - ber (And) broth - er and lov - er, Drunk en - and sob - er, A

***A tempo***

hus - band and sail - or, And now I'm a fail - ure! \_\_\_\_\_

***ff***



*ff* *f* *mf*

I've seen ev'-ry-thing, done ev'-ry-thing, had ev'-ry-thing,

*f dim.* *mf* *mp* *p* *pp*

*mp tratt.*  $\text{♩} = 80-84$  *p*

and lost ev'-ry-thing. \_\_\_\_ Of what then are they jea-lous? \_\_\_\_

*8ba....* *pp* *mp* *p*

lightly tremolo to keep sounding (add sost. ped.)

*pp freely* *mp slow and even*

My spir - it: \_\_\_\_ A \_\_\_\_ va - por del -

*p legato*

li - ques - cent, \_\_\_\_ An ef - fer - ves - cent liq - uid Per - vad-ing, in - va -

ding, tak - ing my bod - y, Mak - ing me flu - id, light, - buoy - ant. I'm sun - light, a

moon-beam, And care - free I fly to the stars. Ca-pel - la, Ca-ri-na,

Spi - ca, Au-ri - ga, Li - bra, Ly - ra, An - dro - me-da, For - nax,

Phoe-nix, Bel - la - trix, Pol - lux. Joy! \_\_\_\_ Joy! \_\_\_\_ Care-free I fly to the

*p poss.* *♩ = ca. 84* *pp dolce*

*pp* *l.v. sempre crystalline* *8va*

*mf (pp)* *mp*

*p* *pp*

\* Play filagreed figures in any order, varying the lengths of the rests between them.

\*\* Continue figures.

stars: \_\_\_\_\_ Vul - pec - u - la, Ve - la, Co - lum - ba,

*mp*

*8va* *pp* l.v. sempre crystalline

(as before)

A - ra, La - cer - ta, Lu - pus, Le - pus. Joy! \_\_\_\_\_ Joy! \_\_\_\_\_

*mf* (*pp*)

(*pp*) *mp*

Joy! \_\_\_\_\_ Peg - a - sus, Per - se - us, A - qui - la.

(*pp*)

$\text{♩} = 144$   
Door knocking

Knock. *p* *mp* *mf*

W.Blk. *mf*

*dim. al niente*

(*pp*)

\* Continue figures.

\*\* Repeat (♩ = ca. 84) while accompaniment proceeds (♩ = 144).



Knock. *sf* *ff* \*

W.Blk. *mf* *f*

Knock. *f* *sf* \*\*

W.Blk. *ff* *f* *ff*

*ff*

They wish they could kill me.

Knock. *fff* *f*

W.Blk. *fff* *mf*

*ff*

They wish they could stop me. They hate me, they loathe me, And we know why —

Knock. *sf* *f* *p* *8va*

\* Figaro begins *dim. al niente*.

\*\* Figaro silent by now.

they must tor-ment me so! *mp* They're

Knock. *ff*

W.Bk.

jeal - ous! They're jeal - ous! They're jeal-ous they're jeal - ous.

Knock. *f rudely*

W.Bk.

*p* *pp* *(pp)* *(p)*

They're jeal ous! Yes,

Knock. *mf*

W.Bk.

*mp* *sf* *mf*

jeal ous- Of Fig

Knock. *mf* *sf* *mf*

*ff*

- a - ro, your Fig - a - ro.

Knock.

*ff* add octaves when possible

I'm home a - gain! I've been vet - er - i - nar - i - an,

E - gal - i - tar - i - an, Heath - en co - me - di - an, Pi - ous tra - ge - di - an, Or - a - tor, po - et, And pir - ate and prop - het, A

*poco rall.*

man for the la - dies And fath - er of ba - bies, Drunk - en and so - ber, A hus - band and sail - or, Bank - er and broth - er And

*(rall.)* , *a tempo*

bar - ber and lov - er, Dip - lo - mat, ac - ro - bat, Teach - er of et - i - quette, me! \_\_\_\_\_

Knock. *fff*

Sat - ir - ist, pes - sim - ist, Sur - geon and Cal - vin - ist, I've \_\_\_\_\_

Knock. *f* *ff*

been dip - lo - mat, ac - ro - bat, Teach - er of et - i - quette, Stu - dent and swords - man, \_\_\_\_\_

Knock. *mp* *p*

ossia: si - cian, \_\_\_\_\_

Knock. *p* *p*

Spy and mu - si - cian, Sat - ir - ist, pes - sim - ist, Sur - geon and Cal - vin - ist, Span - ish e - con - o - mist, \_\_\_\_\_

Knock. *p* *p*

The musical score is written for a voice and piano. It consists of six systems of music. Each system has a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The lyrics are written below the vocal line. Performance markings include 'rall.' and 'a tempo' at the beginning, 'Knock.' at the start of each piano section, and various dynamic markings: *fff*, *f*, *ff*, *mp*, and *p*. The piano accompaniment features complex chordal textures and arpeggiated figures. The vocal line includes melodic phrases and rests.

Clock - mak - er, phar - ma - cist. I'm Fig - - - a -

ro, Your Fig - - - a -

ro. I'm home

a - - - gain,

*mf* irregular pounding which continues to the end of the aria.

*mp*

*mf*

*f*

*ff*

fff

Home

fff

sf

a - - - gain!

ff

8va

sffz

sf

# Figaro was supposed to return the necklace

from  
THE GHOSTS OF VERSAILLES

William M. Hoffman

John Corigliano

**Allegro agitato** ♩ = 144

BEAUMARCHAIS: **ff** *frantic, wild*

ossia:

Fi-ga-ro \_ was sup-posed to re-turn the

neck-lace. The Count was sup-posed to set you free. The

chil-dren were sup-posed to mar-ry. The vil-lain was sup-posed to

*rall. (ignore accompaniment)*  
*mp dolce*

die. You were sup - posed to flee.

*(non rall.)*  
*mp (quasi legato)*  
*dim. e rall. legato*

*(together with the accompaniment)* **Slower** ♩ = ca. 76  
*pp* *mp dolce*

I risk my soul for you,

*pp legato* *p*

*p* *Red.* *\* Red.*

*rall.*

An - ton - i - a.

*p* *pp*

*\* Red.* *\**



## Slower

Is it all in vain, An - ton - ia? All in vain?

*pp* *p* *Red.*

## Subito tempo I

Wait! The Rev-o - lution nev-er hap-pens. There is no guil - lo -

*sub. f* *(f)* *sfz* *mf marc.* *va*

tine. A new age dawns.

*ff* *gliss.*

\* Ossia: play eighth notes.

**ff**

Pov-er-ty — is a-bol-ish-ed. Ed-u-ca-tion is free. A ca-nal in E-gypt!

*gliss.* *8va* *3*

**rall.**

**sf** **fff** **mf**

A tow - er in France! Bal - loons — de liv - er mail! An - ton -

*gliss.* *ff* *mf*

**Slower** **rall.** **pp**

- ia lives! I

**p** **ppp**

Slower, Tempo II, ♩ = ca. 76

risk my soul for you, An - ton - i - a.

*p*

\* *ad lib.*

*rall.*

Slower

Is it all in vain, All in vain?

*pp*

8va

\* *ad lib.*

Very slow, as if in a trance

Vast thea - ters play our vi - sions. Sa -

*pp*

*loco*

*sim.*

\* *ad lib.*

*freely, overlap harmonies*

\* *ad lib.*

\* Play slow even pulses, *ad lib.*, freely.

*with growing excitement*

lons ring with un - heard - of sounds. And ... there are —

8va

(loco)

(*20.*)

\* *20.*

new fab - rics, Dyed in - con - ceiv - a -

8va

(loco)

(*20.*)

\* *20.*

ble col - ors, And new kinds of ros - es,

cresc.

f

f

(*20.*)

\* *20.*

\* *20.*

\* Repeat the note in fast, irregular groups for the notated duration (similar to Morse code, e.g. ).

tu - lips, or - chids, And new in - dus - tries, Pow - ered by

*ff*

*mf* *ff*

*mf* *ff*

*Red.* \*

wind, wa - ter, sun - light! \_\_\_\_\_

*fff*

*mf* *ff*

*ff* *f* *fff* *poss.* *ff* *f*

*mf* *ff* *Red.* \*

Slow, as before

*mp*

*slow, even, dim.*

And new sci - enc - es: Mes - mer - is - m, \_\_\_\_\_

*mp* *p*

*Red.* \* *Red.* \* *Red.* \*

\* Play overlapping left and right hand figures in the approximate register indicated.

(dim.)

mag-net-is - m, e - lec - tric - i - ty! And An - ton - ia lives!\_

*p* < > *p* *rall.*  
*poss.* *poss.*

8va

*pp* *p poss.*

Red. \* Red. \* Red.

Tempo II, ♩ = ca. 76

8

*p simply*

even, unmeasured

(Red.)

*pp*

His - to - ry as it should have been. \_\_\_\_\_

8

(Red.)

*pp dolce*

I do this

*pp*

*p*

(200)

\* 200.

out of love for you, All - em - brac - ing love for

*rall.*

you, An - ton - i - a.

*pp*

*pp*

8va

\* 200.

# The Doctor's Aria

from  
THE GOOD SOLDIER SCHWEIK

Lewis Allan

Robert Kurka

**Moderato**

DOCTOR: (sarcastic)

*poco a poco cresc.*

A - ha! Rheu - ma-tis - m! \_\_\_\_\_

5

A ter - ri - ble dis - ease, it af - fects all your joints, there's pain in your knees.

9

You can hard-ly walk or move a - bout, at the

13

ver - y mo - ment when a war breaks out! It's such a co - in - ci - dence, and



16

I can bet, you're quite dis-ap-point-ed and so up - set!

20

You feel just ter - ri - ble! I can i-mag - ine!

25

In peace time, of course, you sing an-oth - er note, you skip a - round like a

29

blith-er-ing goat! We'll soon have you up and march-ing a - way! Give him an

*(to Sgt.) ff*

*ff*

33

(The Doctor addresses the malingerers.)

en - e - ma

1. Three times a day!  
2. Three times a day!

37 The Sergeant sprinkles more ice water over the consumptives, and exits.)

In try - ing to e - vade the  
You all have got two ears, You

41

mil - i - tar - y draft, Un - pa - tri - ot - ic  
all have got two eyes, You've arms and hands and

44

scoun - drels all ma - lin - ger By feign - ing deaf and dumb, Pre -  
feet that come in twos, And if you should get shot Für

48

2nd time: (They sit up at attention.)

tend - ing to be daft. Or bash - ing in a toe or trig - ger  
Kai - ser - reich und Gott! Too bad you on - ly have one life to

52

fin - ger. lose! — It's on - ly sab - o - tage No  
You draft - ees have \_ to learn One

56

mat - ter what \_ you cry Of rup - ture, di - a -  
sim - ple ar - my rule, You're born to get a

59

be - tes, rheu - ma - tis - m, — We just put on the screws And then you can't de -  
u - ni - form and gun, — And when it comes to war No - bo - dy plays the

64

ny fool, Your mal - a - dy is lack of pa - triot - ism.  
When bu - gles blow it's ev - 'ry moth - er's son.

68

*p*  
Oh, { we know how to cure your ills — in a most sci - en - tif - ic way —  
Yes, }

72

For all ma - lin - ger - ers we have met — re - spond to treat - ment

76

when you get — an en - e - ma three times a day. Ach - tung!

# Dear Madame

from  
THE GOOD SOLDIER SCHWEIK

Lewis Allan

Robert Kurka

Slow, sentimentally

LT. LUKASH: *mf*

Dear Ma-dame, \_ e - ven

5

*poco cresc.*

though we've ne - ver met, \_ last \_ night I saw you at the

9

play \_ and could-n't \_ help but no - tice you dis-a -

13

greed \_\_\_\_\_ with \_ what your hus-band had to say a-bout that vul-gar show. \_\_\_\_\_

*f*

*poco cresc.*

*mf* *p*

**Fast (bouncy)**

17

(to himself)

*mf*

I may as well \_ pile it on thick. \_ What right has an old ba -

**Slow (Tempo I)**

21

(continuing)

*mf*

boon like him \_ to have a lus-cious wife like her! \_ I quite a -

*mp*

25

gree with how you felt. It pan-dered to a man's bes-tial source\_ and though your

29

*p poco cresc.*

hus - band clapped and cheered, the play he liked was cheap and coarse and down-right

*poco cresc.*

**Fast (Tempo II)**

33

*(to himself)*

low. \_\_\_\_\_ She's got a damn fine fi - gure!\_

*f* *p*

**Slow (Tempo I)**

37

*(He takes a drink)**(continuing)**mf*

I

*pp* *mf*

41

hope \_\_\_\_\_ you will par - don me this lib - er - ty \_\_\_\_\_ of \_\_\_\_\_

3

44 *poco cresc.*

writ-ing you sin - cere - ly from my heart, \_\_\_\_\_ But

*f* *mf*

*poco cresc.* *mf* *pp* *mp*

48 *cresc.*

since \_\_\_\_\_ my taste like yours is fine and pure, \_\_\_\_\_ Why \_ can't we meet and

*cresc.*

*cresc.*

52

share our thoughts on art? \_\_\_\_\_ Yours most sin - cere - ly, Lieu-ten - ant

*f* *mf* *p*

**Fast (Tempo II)**56 *(Takes another drink as he looks over his masterpiece)**(to himself)*

Lu-kash. It's not e - nough \_ I've got to add a

*p*



## Slow (Tempo I)

60

*(continuing)* **f**

strong P. S. \_\_\_\_ I beg you Ma - dame an-swer soon to

64

set the day I'm long-ing for! \_\_\_\_ Who knows when I'll be off for the front! Who

68

*cresc.* **ff**

knows if I'll sur-vive this war! That's why I'm plead-ing so! \_\_\_\_ I want to

*cresc.* **f** **p** *Red.*

72

*rit.* *dim.*

take with me a sa - cred mem - o - ry when I go! \_\_\_\_

*dim.* *8va*

# I remember long ago

from  
THE GREAT GATSBY

John Harbison

Pulsando ♩ = 88

staccato

*pp*

*sf*

3

*sf*

*sf*

5

NICK: *p* — *mp* — *p*

I re - mem - ber

*p* — *p* — *pp*

7

*mf* — *p*

long a - go,

*p* — *pp*

9

go - ing back home on the train,

*mf*

11

*mp* *cresc.*

pull - ing in - to the win - ter night, —

*mp*

13

*f*

head - ing west. —

*p**mf**mp*

15

*p**f*

17

*p* And the

*sf*

*pp*

19

real snow, — our snow,

*mp*

*p*

21

*p* be-gan to twin-kle a-gainst the win - dows, and the

*mp*

*pp*

*p*

23

dim lights — of Wis - con - sin sta - tions moved —

*f*

*mp*

25 *mf* by. *f* *dim. molto*

27 *mf* *p* *sf* A sharp wild brace came

29 sud - den - ly in - to the air. We drew in deep

31 *cresc.* *3* breaths of it, part of this coun - try for *cresc.* *3* *mp* *col pedale*

Detailed description of the musical score: The score is for a piano and voice piece. It consists of six systems, each with a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Measure 25: The vocal line starts with a half note G4 (F#4) and a half note A4. The piano accompaniment features a series of chords and moving lines. Dynamics include *mf* and *f*, with a *dim. molto* marking. Measure 27: The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with chords. Dynamics include *mf*, *p*, and *sf*. Measure 29: The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with chords. Measure 31: The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with chords. Dynamics include *cresc.*, *3*, *mp*, and *col pedale*.

33 *f* *cresc.* 3

one strange hour. \_\_\_\_\_ That's

*mf* *cresc.*

35 *ff* *e*

my \_\_\_\_\_ mid-dle west, \_\_\_\_\_

*f* *dim.* 3 3 3

37 *f* 3 3 3 3

\_\_\_\_\_ not the wheat on the prai - ries, but the

*(dim.)* *mp* *stacc., senza pedale*

39 *rit.* *dim.* 3

thrill - ing re - turn - ing trains \_\_\_\_\_ of my

*dim.* *p*

41 *a tempo*  
*p*

youth. \_\_\_\_\_

43 *sf*

**Doppio movimento**  $\text{♩} = 88$

46

*ritardando*

52

57 **Poco più lento**  $\text{♩} = 66$

Gats - by be-lieved \_\_\_\_\_ in the green light.

60

The green light,

*cresc.*

62

the or - gas - - - tic fu - ture that re -

*f*

*(cresc.)*

*f*

*dim.*

64

- cedes be - fore us. Run

*p*

*(dim.)*

*p*

67

fast - er, stretch



69

our

71

*poco animando*

arms out fur - ther,

*cresc.* *mf* *cresc.*

Un pochiss. più mosso ♩ = 80

*tornando al*

73

and one fine morn - ing...

*f* *ff* *f* *ff*

76

**Tempo I**

So we beat on,

*p*

79

boats — a- gainst the cur- rent, borne back

8ba

82

cease - - less - ly in - to the

8ba

84

*a tempo*  
*f dolce* *dim.* *p*

Past.

*f dolce* *dim.* (loco)

8ba

87

*cedendo* *a tempo*

*mp* *dim.* *pp*

8ba

90

*ritardando*

*p* *pp*

8ba

# The Songs of the Slave

from  
JOHN BROWN

Kirke Mechem

**Adagio, poco rubato** ♩ = ca. 54**FREDERICK DOUGLASS:**

My friends, you do me too much hon - or. \_

Mu - sic is my great - est joy. \_

Since I came North, I've been as - ton-ished to hear that the sing-ing of slaves is

*ritenuto**a tempo*

9

proof that they are hap-py and con - tent. \_\_\_\_\_ How wrong that is! How

*pp*

12 *rall. poco a poco*

Sostenuto ♩ = ca. 63

*p*

wrong! \_\_\_\_\_ The

*f*

16

songs of the slave are the sor - rows of his heart, \_\_\_\_\_ the

*pp*

*una corda*

*espr.*

21

*cresc. poco a poco*

sor - rows of his heart. \_\_\_\_\_ The songs of the slave are the

*mp*

*tre corda*

26

sor - rows, sor - rows of his heart. — He is re -

*f* *dim.* *p* *pp*

*una corda*

31

lieved by them as an ach - ing, ach - ing heart \_ is re - lieved \_

*dim.*

*tre corda*

36

by tears, an ach - ing, ach - ing heart \_

*mp* *f* *cresc.* *f dim.*

40 *meno f*

is re - lieved by tears, — by tears. —

*mp dim. poco a poco*

*p dim.*

44 *p senza cresc.*

The songs of the slave are the sor - rows of his

*pp senza cresc.*

*una corda*

48 *rall. poco a poco*

heart, — the sor - rows of his

*dim. poco a poco*

*mf*

*p dim. poco a poco*

*tre corda*

52 *ritenuto*

heart. —

*pp*

*ff*

# There was a knight

from  
LITTLE WOMEN

Mark Adamo

♩. = 69

JOHN BROOKE: *mf*

There was a knight, once:— No cru - sa-der, no he-ro, no one

great; But not a dunce, ei-ther— How old was he, you ask? Twen-ty -

eight. He met a duke, one day,

*p* *mf* *flowing* *mp* *p* *mf*

18

Who'd bred a colt— fine and strong but young and wild.—— Said the duke: "Train him—

24

*p sub.*

But train him ten - der - ly, as you would train a child."——

*p sub.* *mp*

28

—— "I shall try," said the knight.

*f* *f rinforzando*



33

*poco*

*mf p sub. mf*

"One can on - ly try. I'll be kind when I can; I'll be

*p*

*poco*

*mf p sub.*

39

*p sub. mf p sub.*

pa-tient when I must. Still, each day, bright or gray, I'll be nigh. Shall I

*mf p sub. mf p sub.*

45

*f*

*p*

try?" asked the knight... And here's what hap-pened:

*f*

*p*

49 *freely p*

They got on slow - ly but sure - ly, and soon, the colt grew tame and fond.

*fp*

*colla voce*

51

Shall I go on? One day in town rid-ing

*p* *mf*

56

past the win-dow of a house he'd nev-er seen, — He spied a maid, read-ing—

62

Pale, and love - ly...

Just nine - teen.

She seemed se -

67

rene, no-ble,

The kind of maid to whom a knight could pledge his life.\_\_\_\_

But he was

*mf*

73

poor, and sim-ple-

What could he do to make her want to be\_\_ his wife?\_\_\_\_

*p sub.**p sub.**mp*

49 *freely p*

They got on slow - ly but sure - ly, and soon, the colt grew tame and fond.

*colla voce*

*fp*

51

Shall I go on? One day in town rid-ing

*p*

*mf*

56

past the win-dow of a house he'd nev-er seen, — He spied a maid, read-ing—

62

Pale, and love - ly... Just nine - teen. She seemed se -

67

rene, no-ble, The kind of maid to whom a knight could pledge his life. But he was

73

poor, and sim-ple- What could he do to make her want to be his wife?

78

"I can try," thought the knight.

*f rinforzando*

83

One can al - ways try." I'll —

*poco*

*p*

*poco*

87

pray and I'll plan. Be as pa - tient as I must. I'll do

*p sub.*

*mf* *p sub.*

*mf* *p sub.*

91 *mf* *f* *ten.*

all that I can to be wor- thy of her trust. And each day, \_\_\_\_\_ bright or

97 *ff* *ossia*

gray, \_\_\_\_\_ I'll be nigh. \_\_\_\_\_

102 *mf sub.* *p*

\_\_\_\_\_ "Shall I try?" thought the knight. "Shall I

107

try?" thought the knight. Miss— March,—— Miss—

*f*

113

March,—— Miss— March,—— Shall I

*pp*

*ff*

*pp*

(He produces Meg's glove—  
the ivory one—and  
presses it into her hand.)

119

try?——

*p*



# Kennst du das Land

(Do you know the land)

from

LITTLE WOMEN

Mark Adamo

♩ = 72

Piano introduction in A major, 3/4 time. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The left hand provides harmonic support with chords. Dynamics include *mf*.

FRIEDRICH BHAER:

*p* (reciting)

5

*mf*

Kennst du das Land wo die Zi - tro - nen blü - hen? Im dun - keln Laub die Gold O -

Vocal and piano accompaniment for the first line. The vocal line is in the bass clef, starting with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, G2. The piano accompaniment is in the right hand, starting with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, G2. Dynamics include *p* and *mf*.

*rall.*

*a tempo*

11

*p*

ran - gen glü - hen, Ein sanf - ter Wind vom blau - en Him - mel weht, Die

Vocal and piano accompaniment for the second line. The vocal line is in the bass clef, starting with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, G2. The piano accompaniment is in the right hand, starting with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, G2. Dynamics include *p*.

*pp rall.*

17

Myr - te still, und hoch der Lor - beer steht?

21

*a tempo**mp*

Kennst du es wohl?

25

*mf**f*

Kennst du es wohl? Da - hin! Da -

30 *p sub.*

hin! O mein Ge - lieb - ter,

33 *pp* *freely*

möcht ich mit dir, O mein Ge - lieb - ter

36

ziehn. —

42

(he laughs)

To un - der - stand the words.

46

*p**mf*

Do you know the land where the lem-on trees bloom, and or - ang - es like

51

*p**rall.*

gold a - mid the leaf - y gloom? A gen - tle wind from blu - est heav-en

\*The aria may optionally begin here.

*a tempo* *pp rall.*

57

blows. The myr - tle green, and high the lau-rel grows.

*pp*

*a tempo* *mp* *mf*

62

Do you know that land? Do you know that

*mp*

*f* *ossia* *ff*

69

land? 'Tis there, Ah! — 'tis — there! Oh, my be -

73 *p sub.*

lov - ed Ah- 'tis there I

*p sub.*

76 *freely* *ossia (in falsetto)*

dream \_\_\_\_\_ we would go.

*pp*

79 *poco meno mosso*

We would go. \_\_\_\_\_

*pp*

# Thousands of Miles

from  
LOST IN THE STARS

Maxwell Anderson

Kurt Weill

## Moderato assai

Piano introduction in G major, 4/4 time. The piece begins with a piano (*pp*) dynamic. The right hand features a melodic line with a long slur over the first four measures, ending on a half note G. The left hand provides a harmonic accompaniment with a similar slur. The key signature has one sharp (F#).

Piano accompaniment for measures 5-8. The right hand continues the melodic line with a slur. The left hand features a more active accompaniment with eighth notes and chords. The key signature remains G major.

STEPHEN:

Vocal entry for Stephen at measure 9, marked *f* (forte). The vocal line is in the bass clef. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex accompaniment in the left hand. The lyrics are: "How man - y miles \_\_\_\_\_ to the heart of a child? \_\_\_\_\_".

Vocal entry at measure 13. The vocal line continues in the bass clef. The piano accompaniment remains consistent with the previous section. The lyrics are: "Thou - sands of miles, \_\_\_\_\_ thou - sands of miles. \_\_\_\_\_ When he".

17

lay on your breast, \_\_\_\_\_ He looked up and \_\_\_\_\_ smiled \_\_\_\_\_

The musical score for measures 17-19 features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a half note 'lay', followed by a quarter note 'on', a quarter note 'your', and a half note 'breast,' which is tied to the next measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a quarter-note pattern in the left hand, with some chords in the right hand.

20

\_\_\_\_\_ a - cross tens of thou - sands, thou - sands of miles. \_\_\_\_\_

The musical score for measures 20-23 continues the vocal line and piano accompaniment. The vocal line has a half note 'a - cross', a quarter note 'tens', a quarter note 'of', a half note 'thou -', a quarter note 'sands,', a quarter note 'thou -', a quarter note 'sands of', and a half note 'miles.' which is tied to the next measure. The piano accompaniment remains consistent with the previous measures.

24

\_\_\_\_\_ Each lives a - lone in a world of dark,

The musical score for measures 24-28 features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a half note 'Each', a quarter note 'lives', a half note 'a - lone', a quarter note 'in', a quarter note 'a', a half note 'world', and a half note 'of dark,' which is tied to the next measure. The piano accompaniment includes a piano (*p*) dynamic marking and a melodic line in the right hand that rises and then falls, with a bass line in the left hand.

29

Cross - ing the skies in a lone - ly arc, Save when

The musical score for measures 29-31 features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a half note 'Cross -', a quarter note 'ing the', a quarter note 'skies', a half note 'in a', a quarter note 'lone -', a quarter note 'ly arc,', and a half note 'Save when' which is tied to the next measure. The piano accompaniment includes a melodic line in the right hand that rises and then falls, with a bass line in the left hand.



33

***f***

love leaps — out — like a leap - ing spark —

36

— o - ver thou - sands, thou - sands of miles. —

40

*dolce*

— Not miles, or walls or length of days, —

44

— Nor the cold doubt of mid - night can hold us a -

48

part. For swift - er than wings of the morn -

52

ing, The path - ways of the heart. \_\_\_\_\_

56

How man - y miles \_\_\_\_\_ to the heart of a son? \_\_\_\_\_

60

Thou - sands of miles, \_\_\_\_\_ thou - sands of miles, \_\_\_\_\_

64

Far - ther off than the rails or the road - ways run

This system contains measures 64 through 67. The vocal line is in the bass clef, and the piano accompaniment is in grand staff. The lyrics are: "Far - ther off than the rails or the road - ways run". The music features a mix of eighth and quarter notes with some ties.

68

a - cross tens of thou - sands, thou - sands of miles.

This system contains measures 68 through 71. The vocal line continues with the lyrics: "a - cross tens of thou - sands, thou - sands of miles.". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

72

The lines on the map stretch far and

This system contains measures 72 through 75. The vocal line begins with a piano (*p*) dynamic. The lyrics are: "The lines on the map stretch far and". The piano accompaniment includes a piano (*p*) dynamic marking in the left hand.

76

thin, To the streets and days that close him

This system contains measures 76 through 79. The vocal line continues with the lyrics: "thin, To the streets and days that close him". The piano accompaniment features a mix of chords and moving lines in both hands.

80

in, But then as of old \_\_\_\_\_ he turns 'round \_ to grin \_\_\_\_\_

84

\_\_\_\_\_ o - ver thou - sands, thou - sands of miles.

88

*p* Not miles or walls or length of

91

days, \_\_\_\_\_ Nor the cold doubt of

*simile*

94

mid - night can hold us a - part For

This system contains measures 94, 95, and 96. The vocal line is in bass clef with a key signature of one flat. The piano accompaniment is in treble and bass clefs. Measure 94 has a whole note for the vocal and a half note for the piano. Measure 95 has a whole note for the vocal and a half note for the piano. Measure 96 has a whole note for the vocal and a half note for the piano.

97

swift - er than wings of the morn -

This system contains measures 97, 98, and 99. The vocal line is in bass clef. The piano accompaniment is in treble and bass clefs. Measure 97 has a whole note for the vocal and a half note for the piano. Measure 98 has a whole note for the vocal and a half note for the piano. Measure 99 has a whole note for the vocal and a half note for the piano.

100

ing, The path - ways of the heart

*allarg.*

*mf*

This system contains measures 100, 101, 102, and 103. The vocal line is in bass clef. The piano accompaniment is in treble and bass clefs. Measure 100 has a whole note for the vocal and a half note for the piano. Measure 101 has a whole note for the vocal and a half note for the piano. Measure 102 has a whole note for the vocal and a half note for the piano. Measure 103 has a whole note for the vocal and a half note for the piano.

104

o - ver tens of thou - sands of miles.

*opt. f*

This system contains measures 104, 105, 106, and 107. The vocal line is in bass clef. The piano accompaniment is in treble and bass clefs. Measure 104 has a whole note for the vocal and a half note for the piano. Measure 105 has a whole note for the vocal and a half note for the piano. Measure 106 has a whole note for the vocal and a half note for the piano. Measure 107 has a whole note for the vocal and a half note for the piano.

# O Tixo, Tixo, help me!

from  
LOST IN THE STARS

Maxwell Anderson

Kurt Weill

**Andante espressivo**

**Andante espressivo**

**mf** **f** **ff** *l.h.*

6 **STEPHEN:** **p**

What have I come to here at this cross-ing of paths? Must he tell a

10 lie and live or speak truth and die? And if this is so what can I say to my

13 **f** **molto espr.** **rit.**

son? O Tix - o, Tix - o, help me!

**f** **p**

## Andantino

16

*p*

Of - ten when he was young — I have

20

come to him and said, — “Speak tru - ly, e - vade noth - ing, what you have

24

done, let it be on your head.” And he

*p*

28

heed - ed me not at all, — like — rain he ran through my hands, — Con -

32

*rit.*

ceal - ing, as a boy will, — tak - ing what was not his, E - vad - ing com -

36 **Poco più mosso***p*

mands. For he seemed to hear none of my words;

39

Turn - ing, shift - ing he ran through a tan - gle of night and

42

days, Till he was lost to my sight,



45

*mf* *cresc. poco a poco*

and ran far in - to e - vil and e - vil

48

ways, And he was strick - en and struck back And he

51

*f*

loved, And he was des - p'rate with love and fear and

53

*f*

an - ger. And at last he came to this

56

*p*

O God of the hum - ble and bro - ken

59

*p*

O God of those who have noth - ing, noth - ing, noth - ing

62 *Agitato assai**f**f pesante*

to this! \_\_\_\_\_

To the

65

*a tempo**mf pesante*

death of a man, \_\_\_\_\_

To the

69 *a tempo* *rall.*

death of a man.

*ff* *f* *dim.*

*r.h.*

76 *slowly* **Andantino**

A man he had giv-en to death. Then my words came back to

*p* *p* *p*

81 *dolce* *rit.*

him, and he said, "I shall do no more e - vil, tell no more un -

*pp*

86 *a tempo* *rit.* *p*

truth; I shall keep my fath-er's ways and re - mem - ber them." And

*molto cresc.*

92 *Andante con moto*

can I go <sup>3</sup> to him now \_\_\_\_\_ and

*p*

94 say "My son take care,

*espr.*

96 *mf* Tell no truth in this court, lest it go ill with you

*mf* *l.h.*

98 here; Keep <sup>3</sup> to the rules, \_\_\_\_\_ Be -

100 *f*

ware!" \_\_\_\_\_ And yet if I say a - gain, \_\_\_\_\_ "It

*mf*

104

shall not pro-fit a man If he gain the whole

107

world and lose his own soul,"

110 *ff*

I shall lose Ab - sa - lom then! I shall lose Ab - sa - lom

*ff*

## Meno mosso, quasi sostenuto

113

*mf parlando*

then! I must find some oth - er way Some oth - er hope. My

*mf* *dim.*

8ba

115

*p*

son did not mean to kill his son, Did not mean to kill. O Tix - o, Tix - o,

*p*

8ba

117

*(speaks freely)*

help me! What can I do? To whom can I ap-peal? O Tix - o, Tix - o,

*[colla voce]*

8ba

119

*(speaks)**p**mp**pp*

help me! Where can I turn now? O Tix - o, Tix - o, help me!

*p mp pp*

8ba

# And this will be my epitaph

from  
A HAND OF BRIDGE

Gian Carlo Menotti

Samuel Barber

**Un poco allegro**

**Un poco allegro**

*sf* *dim.* *8va* *5*

**broadly**  
DAVID:  
*pp*

**Moderato** ♩ = 100  
*mf* (with precise rhythm)

3 (And this — will be my ep - i - taph: — “Worked for Mis - ter Pritch-ett ev - 'ry day — and

*pp* *mf*

*senza ped.*

7 ev - 'ry night played bridge with — Sal - ly and Bill.”)

*mf* *sadly*

11 (If I could be as rich as Mis - ter Pritch-ett, — the bas-tard,

*p* *mf*

15

e - ven rich - er, rich as Mor - gan; — if I were on - ly rich as the

*mf*

*Red.* *Red.* *Red.* *Red.* *Red.*

18

A - ga Khan, — a ma - ha - ra - jah, — A Rock - e - fel - ler! — If

*p*

*Red.* \*

21

I could be a king, the King of Dia - monds, — the Sul - tan of A - mer - i -

*p*

*senza ped.*

24

*mf pochiss. rall.* *mp a tempo*

ca! An al - a - bas - ter pal - ace in — Palm — Beach,

*8va.*

*mf* *mp* *legato* *poco f, sonoro*

*Red.* *Red.* *Red.* *Red.* \*



27

*mf*

twen - ty na - ked girls, \_\_\_\_\_ twen - ty na - ked boys \_\_\_\_\_ tend - ing to my pleas - ures. \_\_\_\_\_

*8va* -----

*sempre legato*  
*mf*

*loco*

*Red.* *Red.* \*

30

*mp*

\_\_\_\_\_ Ly - ing on a bed of nak - ed \_\_\_\_\_ bod - ies, \_\_\_\_\_

*8va* -----

*pp*

*mp*

*Red.* *Red.* \*

33

*mf*

Drink - ing scent - ed wine \_\_\_\_\_ from cups of Steu - ben glass \_\_\_\_\_ in - laid with sil - ver; \_\_\_\_\_

*mf*

*Red.* *Red.* \*

36

*p*

Ev - 'ry day an - oth - er ver - sion of ev - 'ry known per - ver - sion

*p*

38

*cresc.***f**

Like in that book of Ha-ve-lock El-lis I keep hid-den in the li-brar-y

*cresc.***f**

40

be-hind the Who's Who. To whip a love-ly Nu-bian slave for fun:

*(arrogantly)*

8va

43

or, bet-ter still, Mis-ter Pritch-ett, the bas-tard!

*più f*

46

*allarg.*

Ev-'ry-one a-fraid of me like Tam-er-lane or Gen-ghis Khan!

*più f***fp****sf****p**

*stringendo*  
*cresc.**ff**a tempo*

49

But no, it could not be like that; if

52

*dim.**p*

I were rich as Mor-gan — I'd still play bridge each eve-ning with Sal - ly and Bill. —

55

*poco allarg.**Un poco meno mosso*

Or Mis-ter Pritch-ett! — Oh, nev - er, nev - er would I own —

58

*poco allarg.*

— twen - ty nak - ed boys — or twen - tynak - ed girls... —

# Jehosophat!

from  
McTEAGUE

Arnold Weinstein  
and Robert Altman

William Bolcom

$\text{♩} = 152$ ; *doughty, resolved*

SCHOULER: ***ff***

The first system of the musical score features a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line begins with a whole rest, followed by a half note 'Je' and a whole rest. The piano accompaniment consists of a complex, rhythmic pattern in the left hand, marked with ***ff*** (fortissimo) and ***f strong*** (forte strong). The key signature has one sharp (F#) and the time signature is 8/8.

4

The second system of the musical score continues the vocal and piano parts. The vocal line includes the lyrics: 'ho-so-phat! Mc-Teague's want-ed! It's a want-ed man \_ he's be-come! \_\_\_\_ But'. The piano accompaniment is marked with *simile* (simile). The key signature and time signature remain the same.

8

The third system of the musical score continues the vocal and piano parts. The vocal line includes the lyrics: 'dan-ger-ous? (Ha!) Don't make me laugh! The man's \_\_\_\_ too dumb! And yet he'. The piano accompaniment continues with the same complex rhythmic pattern. The key signature and time signature remain the same.

12

got it all, \_\_\_\_\_ got my girl, \_\_\_\_\_ got my gold! \_\_\_\_\_

*ff*

16

*mf*

I thought La-dy Luck might fa-vor me, But

*mf* *p*

*8ba* *sempre*

20

look - a this fool I be - came \_\_\_\_\_ in this ten - gal - lon hat in the mid - dle o'

*cresc.*

*(b)*

23

no-thin'. All this way — with a cra - zy dame! \_\_\_\_\_ Je -

*ff* *mf* *pp*

*f* *p* *dim.* *pp*

26

ho - so-phat! I been buf - fa - loed by the stu - pid - est, dumb - est, most

*ff*

*ff* *f*

strict in rhythm

29

back - ward, sim - ple - mind - ed, hob - nailed, tooth - pul - lin', beer - swil - lin' mule ——— that

*mf* *cresc.* *ff*

32 *dim.*

ev - er pulled the wool o - ver the eyes of a man like me. ———

*mp* *dim.* *pp*

35

He got the girl. He

*mp* *p* *dim.*

got the gold. And now I get him! Sure, I'm a los - er. I'm

(sim.) **pp**

smart e - nough to know a los - er when I see one, But I know

**cresc.** **cresc.** **sim.**

one thing a - bout a los - er: \_\_\_\_\_ A

**ff** **f** **p**

8ba

los - er ain't got no - thin', no - thin' to lose. \_\_\_\_\_

**dim.** **pp**

50

(divests himself of mining gear, etc.)

***p***

I'm gon - na

53

(he walks into the desert, taking only gun, canteen and badge)

get 'im,

***ppp****una corda, no Ped.*

56

***pp*** (almost to himself)

by Je - ho - so - phat!

*dim.****ppp***

58



# In 1839

from  
THE MIGHTY CASEY

Jeremy Gury

William Schuman

♩ = ca. 120

Piano introduction in 2/4 time. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *mp*, *mf*, and *f*. The key signature has one flat (B-flat).

## 5 THE WATCHMAN:

Vocal line (bass clef) and piano accompaniment (treble and bass clefs). The lyrics are: "In Eight-een Thir-ty Nine, in peace-ful Coo-pers-town, A With want some vol-un-teers, but ev'-ry-one a man, With". Dynamics include *mf* and *simile*. The key signature has one flat (B-flat).

8

Vocal line (bass clef) and piano accompaniment (treble and bass clefs). The lyrics are: "man named Ab-ner Dou-ble-day said, 'Things are qui-et-ing, things are qui-et-ing cour-age and with for-ti-tude, To try this o-rig-i-nal, try this o-rig-i-nal". Dynamics include *mf*. The key signature has one flat (B-flat).

10

Vocal line (bass clef) and piano accompaniment (treble and bass clefs). The lyrics are: "down." "plan." "He carved a bit of wood and shaped a leath-er ball, And since that fate-ful day, and since that ep-ic game,". Dynamics include *mf*. The key signature has one flat (B-flat).

13

Scat-ter-ing bas-es here and there \_\_\_\_\_ as he stood bel-low-ing a call,  
Mil-lions of might-y men have played, \_\_\_\_\_ and the world has-n't been the same...

16

1. 2.

"I Now Ab-ner in his grave, a

19

dif-fi-cult man to please, Would smile \_\_\_\_\_ at such a team as this, such

22

glo-rious men as these, such glo-rious men as these. \_\_\_\_\_

# The Catcher's Song

from  
THE MIGHTY CASEY

Jeremy Gury

William Schuman

♩ = ca. 66

(pounds mitt in rhythm of music— first 4 bars.)

**5 CATCHER:**

*mp*

You're do - in' fine, kid, Keep it up And stand there, nod-ding your head —

*mp*

**8**

— like we're talk - ing — a-bout some-thing real im - por-tant. You re-mem - ber the

**11**

stra - te - gy, — the sig - nal for a High and in - side

## Un poco meno mosso ♩ = ca. 60

13 *f* *mf* *mp* *relaxed* *p*

ball, That's right, When I scratch my ear, Now work eas - y, Ca - sey's

16 **Tempo I**

edg - y, This de - lay Makes 'im edg - y... Now don't go

19

wild on me, boy. Don't go throw-ing him an - y out-curves, And please,

*più p*

22 *ff*

please, Keep 'em a-way from his knees, He can prac - ti-c'lly dig 'em out of the ground - and

24 **fff**

mur-der them. \_ You're do - in' fine, kid,

**mp**

**mf** **mp**

*And.* \*

27

Keep it up And act like <sup>3</sup>it was in the bag. \_\_\_\_ Keep nod-ding your head Like we're

<sup>3</sup>

30

talk-ing a-bout Some-thing real im - por - tant. O - kay, boy, Put this guy a -

32 **mf**

way, And you get \_\_\_\_ the big-gest beer in town, The big-gest

34 ***ff*** ***p meno mosso***

cheer in town, That's right, Let 'em know We're gon-na pitch to 'im. Show 'em, \_\_\_\_\_ We got the

36

In - dian sign on 'im, Burn it in, boy,... But work eas - y, Just work

39 *diminuendo poco a poco*

eas - y,... Work eas - y, Work eas - y.

*diminuendo poco a poco*

43 ***pp***

# The Manager's Song

from  
THE MIGHTY CASEY

Jeremy Gury

William Schuman

**Allegro con brio**

Piano introduction in 2/4 time. The right hand has a melodic line starting on a whole rest, followed by a series of eighth and sixteenth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *f* and *ff*.

MANAGER:

5 *fff**poco rit.***Meno mosso** ♩ = ca. 120*p* (starts very quietly, builds)

Vocal line for the Manager. The melody is in the bass clef. It starts with a series of eighth notes, then a half note, and continues with a mix of eighth and quarter notes. The lyrics are: "Lis - ten, lis - ten, lis - ten, lis - ten, lis - ten, lis - ten, lis - ten, Um - pi - re,". Dynamics include *fff*, *mf*, and *p*.

8 gradually with mounting exasperation)

Vocal line for the Manager. The melody is in the bass clef. It starts with a series of eighth notes, then a half note, and continues with a mix of eighth and quarter notes. The lyrics are: "I've been play - ing ball \_\_\_\_\_ For twen-ty years - or". Dynamics include *p* and *mf*.

12

*mf*

Vocal line for the Manager. The melody is in the bass clef. It starts with a series of eighth notes, then a half note, and continues with a mix of eighth and quarter notes. The lyrics are: "may - be more, \_\_\_\_\_ And lis - ten, lis - ten, lis - ten,". Dynamics include *mf* and *f*.

16 *f*

lis-ten, pal, I know the score And

20 *ff* **Più mosso** *fff* *poco rit.* *mf*

you're no um-pi-re at all. Lis - ten, lis - ten, lis-ten, lis - ten, lis - ten, lis-ten,

**Meno mosso**  $\text{♩} = \text{ca. } 120$   
 24 *p* (starts very quietly, builds gradually with mounting exasperation)

lis - ten, Um - pi - re, I know all the rules And

28 *mf*

you can put me on the bench, But



32 *f*

lis - ten, lis - ten, lis-ten, lis-ten, pal, I'll raise a stench

36 *fff* **Più mosso**

'Cause we're not just a pack of fools.

41 *fff* *poco rit.* *mf*

Lis - ten, lis - ten, lis-ten, lis - ten, lis - ten, lis-ten,

**Meno mosso**  $\text{♩} = \text{ca. } 120$

45 *p* (starts very quietly, builds gradually with mounting exasperation)

lis - ten, Um - pi - re, how much did they pay? Now

49

*mf*

I won't say \_ you're tak - in' dough \_\_\_\_\_ But

53

*f*

lis - ten, lis - ten, lis-ten, lis-ten, pal, \_\_\_\_\_ I'm in the know. \_\_\_\_\_

57

*f*

\_\_\_\_\_ You're act - in' crook-ed here to - day! And I'm fed to the

61

*p*

teeth! For cry - in' out loud, you're mad as a hat-ter, You're try - in' to give them the

65

game on a plat - ter, You're dy - in' to fin - ish our heav - i - est bat - ter, You're

68

ly - in' and cheat-in' and that's what's the mat - ter! You, you, — you,

71 *p sub.*

you, you, — you, you, you, — you, you, you, — you're crook - ed as a

75

cork - screw! That's — what's the mat - ter, that's what's the mat - ter.

# The Umpire's Song

from  
THE MIGHTY CASEY

Jeremy Gury

**Allegro con brio** ♩ = ca. 132

William Schuman

*ritard poco a poco*

5 **f** UMPIRE: *poco rit.*

Gen - tle-men, gen - tle-men,

9 **mf** *poco rit.* ♩ = ca. 80

Thank you, thank you, thank you, thank you, Don't for - get my name is

13 *feelingly*

But - ten - hei - ser. You will nev - er, nev - er, nev - er

17

find \_\_\_\_\_ An - y um - pire who is fair - er, More

21

ac - cur-ate, More hon - est Or wis - er \_\_\_\_\_ I'm \_\_\_\_\_ the

$\text{♩} = \text{ca. } 80$   
 25 (In a stately and unhurried manner, with dignity.)

um - pire of this game by vir - tue of the fact \_\_\_\_\_ That my

28

judg - ment is be-yond re-proach, my vis - ion quite ex-act, As the um - pire of this

\*Do not hesitate here.

## Più mosso

31

game, I find there's no ex - cuse \_\_\_\_\_ For pro - fan - i - ty, vul -

*a tempo*

34

gar - i - ty, and hood - lum-like a - buse. \_\_\_\_\_ I'm the

38

um - pire of this game and al - ways will ob - ject \_\_\_\_\_ To a -

41

bu - sive tongues, and gut - ter talk, in short, I want re-spect. As the

43

**Più mosso**

um - pire of this game, my ver - dict is com - plete — For a strike's a strike, a

47

*a tempo*

ball's a ball, the twain shall nev - er meet. —

51 *accelerando* ♩ = ca. 120

E-nough, e-nough, e-nough of this... You can be rough —

**Meno mosso** ♩ = ca. 100*p poco a poco cresc.*

55

but I've had e-nough \_ of this. I saw the pitch, I made the call, I

59

*poco rit.***mf**

called — it a strike, you think it's a ball! Well that's too bad. I call 'em as I

63

♩ = 80

**mp**

see 'em, If you feel it is - n't true... Tell me what, just what, ex -

67

*poco cresc.***f***poco rit.***mf***a tempo*

act - ly what, Pre - cise - ly what, You're go - ing to do? I call 'em as I

*poco cresc.***f****mf****mf**

71

**fff**

see 'em, And that's it... And that's the word, that's all, — Play Ball!

8ba -----

8ba -



# What what is it

from  
THE MOTHER OF US ALL

Gertrude Stein

Virgil Thomson

*Alla marcia* (♩ = 72)  
DANIEL WEBSTER:

*f*

What what is it, what is it, what is the false and the true and

*f* *sempre stacc.*

I say to you Su-san B. An-tho-ny, you know the false from the true and

*p*

yet you will not wait, you will not wait. When my eyes, \_\_\_\_\_

*p* *cresc.*

\_\_\_\_\_ and I have \_\_\_\_\_ eyes, \_\_\_\_\_ when my eyes, be-yond that I

*f* *mp* *deliberamente*

*mp* *mf* *f* *sfz*

*pp* *a tempo* *P* *cresc.*

seek not to pen-e-trate the veil, why should you want what

*pp* *colla voce* *a tempo* *cresc.*

*poco* *a* *poco*

you have cho - sen, when mine eyes: why do you

*poco* *a* *poco*

*(cresc.)* *ff*

want that the cur-tain may rise, when mine eyes, why should the

*(cresc.)* *ff*

*vi-sion be o-pened to what lies be-hind. why, Su-san B. An - tho-ny*

fight the fight that is the fight, that an-y fight may

*p* meno mosso (♩ = 60)

be a fight for the right. I hear that you say that the word

*ff* *f* *p sub.* *colla voce*

male should not be written into the constitution of the United States of America, but

*accel.* *f* *ff* *p*

I say, I say, that

*accel.* *f* *ff*

(♩ = 120)

so long that the gor - geous\_ en - sign of the re - pub-lic,

*p secco*

*p sempre*

still full high ad - vanced, its arms and tro-phies stream-ing in their o - rig - i - nal

*P sempre*

lus-tre not a stripe\_ e-rased or pol - lut-ed not a sin-gle star

*mf cresc.* *accel. poco a*

*accel. poco a*

*poco* *ff*

*poco* *ff* *fff*

ob - scured.

# Angel More

from  
THE MOTHER OF US ALL

Gertrude Stein

Virgil Thomson

♩ = 60

DANIEL WEBSTER:

*pp*

An-gel More, more \_ more An-gel More, did you hear me, can you

*p* *pp*

7

hear shall you hear me, when they

*pp*

13

*p* *pp*

come and they do come, when they go and they do go, An - gel More

*p* *pp*

18 *ppp* *cresc.* *poco accel.* *f*

can you will you shall you may you might you would you hear me,

*ppp* *cresc.*

22 *a tempo* *p* *mp* *mf*

when they have lost and won, when they have won and lost, when words are bit-ter and

*f* *p* *mp*

26 *f* *ff*

snow is white, An - gel More, come to me

*mf* *f*

30 *mp* *mp* *p* *pp* *p*

and we will leave to - geth-er. —

# When the air sings of summer

(Bob's Aria)

from

THE OLD MAID AND THE THIEF

Gian Carlo Menotti

**Andante calmo, ma senza trascinare**

BOB: *mp*

When the air sings of sum-mer, I must

*pochiss. riten.*

*a tempo*

wan - der a - gain. Sweet land-lord is the sky, rich - house is the plain,

and to live is to wan - der through the sun and the rain.

*a tempo*

8

When the air sings of sum-mer I must wan - der a - gain. \_\_\_\_\_

11

*mp*

First you wan - der in youth and joy then you'll wan - der to still the fears

13

*f ma dolce*

in an old heart. First you wan - der to find your love,

15

*rall.*

then you'll wan - der to hide your tears, for a wand'-rer must de - part.



*a tempo*

17

***p***

When a man owns a house he is a bird in a cage whose cap-tiv-i-ty pain

**Largamente**

20

*rit.****ff***

is sweet - en'd with age.

Ah! — the sharp joy of free - dom

23

**Andante***poco riten.****mf*** *a tempo**poco allarg.*

is my loss and my gain.

When the air sings of sum-mer, I must

25

*a tempo**molto rall.*

wan - der a - gain.

# Let things be like they always was

187

from  
STREET SCENE

Langston Hughes  
and Elmer Rice

Kurt Weill

Moderato (dark, menacing) (♩ = 88)

Piano introduction in E major, 2/4 time. The music is characterized by a dark, menacing atmosphere. It features a series of chords in the right hand and a more active bass line in the left hand. The dynamics range from piano (p) to fortissimo (ff).

FRANK MAURRANT: *p*

Vocal entry for Frank Maurrant. The melody is simple and direct, with lyrics: "Let things be like they al - ways was,". The piano accompaniment continues with the same chordal pattern as the introduction.

Continuation of the vocal line for Frank Maurrant. The melody continues with lyrics: "That's good e - nough for me,". The piano accompaniment remains consistent.

Conclusion of the vocal line for Frank Maurrant. The melody ends with lyrics: "Let things a - gain be safe and sound,". The piano accompaniment features some melodic movement in the right hand, with dynamics marked *mf*.

Più mosso (♩ = 108)

*mf*

The way they used to be. \_\_\_\_\_ What's go-ing

on? Why is it so bad?

If you ask me, the world is go - ing

(wildly) mad! \_\_\_\_\_ a tempo

*f martellato*

*fp marcato*

*p*

Look at these new fan - gled i - deas go - ing round, \_\_\_\_\_

*mf*

Free love, di - vorce, and birth con - trol. \_\_\_\_\_

*mf*

Young girls smok - ing ci-gar-ettes, Their dress - es up a-round their \_\_\_\_\_

*mf*

*cresc. poco a poco*

necks, And men com - ing in, break - ing up \_\_\_\_\_

*mf*

de - cent peo - ple's homes. \_\_\_\_\_ But it ain't gon-na be that

way a - round here, \_\_\_\_\_ You hear? \_\_\_\_\_

\_\_\_\_\_ You hear? \_\_\_\_\_ If

an - y - one in my house wants that kind of stuff, Oh

*Più largo* *p a tempo*

no! \_\_\_\_\_ Oh no! \_\_\_\_\_ My kids are gon-na be

*f* *espr.* *p*

brought up right! Not run-ning the streets as if they're

wild all night. \_\_\_\_\_ In the old days they

*mf* *mf*

did - n't car - ry on that way, And I'm tell - ing

*string. molto*

you they ain't gon - na do it to - day! \_\_\_\_\_

*cresc. poco a poco*

With me that

stuff will nev - er go! \_\_\_\_\_ In my house

*(ff)* *mf molto cresc.*

I \_\_\_\_\_ run the show! \_\_\_\_\_

Meno mosso (♩ = 88)

8

*ff*

*v*

*p*

Let things be like they al - ways was, \_\_\_\_\_

*p*

That's good e - nough \_\_\_\_\_ for me! \_\_\_\_\_

*(slowly)*

That's good e - nough for me! \_\_\_\_\_

*pp*

*mf*

*sfz*



# Horace's Aria

from  
REGINA

Marc Blitzstein

**Andantino tranquillo**

HORACE: *mp*

How are you, Ad - die?\_ How \_\_\_\_\_ have you

*p teneramente*

7

been? Well, here we are at last. I'm

*cresc.*

13

glad \_\_\_\_\_ to be home, Glad \_\_\_\_ to be sit - ting down. \_\_\_\_

*cresc.*

*cresc.*

19

How are the oth - ers?\_ Have I asked that be -

25

fore? I guess I'm quite tir - ed. How is Cal?

30

*mf poco rit.**a tempo*

It's been so long since \_ I've seen friends, \_ on - ly

35

doc-tors. They \_ did their best. Well, \_ here we

41

*poco rit.***mp**

are home. — The

45

**Con moto (Poco più mosso)****mp**

same old room- I had for - got - ten, — And yet

49

**mp**

here it was all — this time, — it's fun - ny. The same old

54

**Tempo I (Tranquillo)**

stairs- I had for - got - ten. — What a strange un - fa - mil - iar

59

room to come back to. (Spoken:) Don't call Regina. Not yet, Zan. \_\_\_\_\_

*cresc.*

63

— No, please, — dear— Don't call — an - y - one —

*rit. mp a tempo*

*p*

68

— right a - way. Just — let me stay here — for a -

*cresc. mf dim.*

*cresc. mf dim.*

73

while. — (Spoken:) I'm all right, darling... Just tired. \_\_\_\_\_

*p*

*p*

# Greedy Girl

from  
REGINA

Marc Blitzstein

## Allegretto pesante

BEN: (*whistles*)

*p*

Gree-dy girl, \_ what a gree-dy girl.\_ Got a gree-dy guid - ing

*dim.*

*p*

5

star. For a lit-tle girl, \_ what a gree-dy girl \_ you are! \_\_\_\_\_

8va

9

How your lit-tle voice can ring; You want so much of ev-'ry - thing! Now a

*p ma pesante*

13

fetch-ing smile \_ is a catch-ing smile, \_ And will get you might - y far; Not that

17

gree-dy look, \_ not the gree-dy girl \_ you are. \_ Take a-way that hor-rid

21

frown, And smooth your lit - tle fore-head down. For all good - look-ing

25

wo-men should dis - play a smile. \_ And soft - ness and af -

29

*chiaro*

fec - tion all the world be - guile. — Lis - ten lit - tle girl — mind your

33

lit - tle step, — And the things you're think - ing of. — Tell your guid - ing star — up a -

37

bove you: — No one will ev - er love you —

41

*mf rit.**stringendo*

— You gree - dy girl! —

8va —————

\*optional ending

*a tempo*

**ff** *gliss.* **mf**

45

Well, I ask my-self, what good will it do To get mad and tear my hair? \_

49

You and I ain't so - ur peo - ple like Os - car

52

there. We don't aim to fret and stew.

**mf** *cresc.* **f** *8va* **mf**

55

We got good di - ges - tions, too. If I lose my shirt, then I

**f** *R.H.* **mf** *8ba*



58

*cresc.*

lose my shirt, And I move to a new af - fair. — I was nev-er one — to dis -

62

***ff*** *allarg.*

cour-age or de - spair. — The

65

**Meno mosso, pomposo**

cen - tu-ry is turn-ing o - pen-ing up — so big, so grand — And

69

*riten.*

hun - dreds of Hub-bards, just like us, will own this land! —

## Allegretto

72

Al - ex - an - dra's right; What's a sick man do - ing on a stair - case, an - y -

76

*poco cresc.*

way? — Now I smile as I ask such a ques - tion. — That's just my

80

good di - ges - tion. — Well, good-night

86

all.

8va

# Ah, poor Michele

from  
THE SAINT OF BLEECKER STREET

Gian Carlo Menotti

**Allegro ma non troppo**

The piano introduction is in 2/4 time. It begins with a **molto ff** (fortissimo) and **marcato** (marked) tempo. The right hand plays a series of chords and single notes, while the left hand plays a more active melody. The piece concludes with a **p** (piano) and **pp** (pianissimo) section.

**Adagio ma non troppo**

DON MARCO:

5

Ah, poor Mi - che - le, it is not I your ri - val, but

The first vocal line (bass clef) begins at measure 5. The piano accompaniment (treble and bass clefs) provides harmonic support with chords and moving lines.

8

God Him - self, And what hu - man love can com - pete with the love for God?

The second vocal line (bass clef) begins at measure 8. The piano accompaniment continues with harmonic support.

11

How can one fight what can - not be mea - sured? Who can hold back the

The third vocal line (bass clef) begins at measure 11. The piano accompaniment features a **f** (forte) dynamic in the right hand.

13

a - va-lanche or quench the rag-ing fire? What God de - crees

15

we can on-ly wit - ness. \_ Who, by God's love is

18

wound-ed and by its tide en - cir-cled, is then for-ev - er drawn in-to its tu-mul-tu-ous

21

vor - tex.

# Ol' Man River

from  
SHOW BOAT

Oscar Hammerstein II

Jerome Kern

**Lento (in 2)**

Piano introduction in 2/4 time, marked **Lento (in 2)**. The music features a somber melody in the right hand and a steady bass line in the left hand, with a dynamic marking of *p* (piano).

Continuation of the piano introduction, marked *rall.* (rallentando). The right hand features a melodic line with a trill, and the left hand provides harmonic support. The tempo is marked *rall.*

**9 Poco lento**  
**JOE:**

Vocal entry for Joe, marked **Poco lento**. The melody is in 2/4 time, with lyrics: "Dere's an ol' man called de Mis - sis - sip - pi, Dat's de ol' man dat I'd like to be." The piano accompaniment is marked *p* (piano).

13

Continuation of Joe's vocal line, marked **Poco lento**. The melody is in 2/4 time, with lyrics: "What does he care if de world's got trou - bles? What does he care if de land ain't free?" The piano accompaniment is marked *p* (piano).

In the dialect, "de" follows pronunciation rules for "the," with a long vowel before vowels, and the muted vowel before consonants.

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## 17 [Lento]

Ol' man riv-er, Dat ol' man riv-er, He mus' know sump-in' But don't say nuth-in' He

*l.h.*

*simile*

21

jes' keeps roll-in', He keeps on roll-in' a - long. \_\_\_\_\_ He

25

don't plant ta-ters, He don't plant cot-ton An' dem dat plants 'em Is soon for - got-ten, But

*pp*

29

ol' man riv-er, He jes' keeps roll-in' a - long. \_\_\_\_\_

33

You an' me, we sweat an' strain, Bod - y all ach - in' an' racked wid' pain.

37

Tote dat barge! Lift dat bale! Git a lit - tle drunk An' you land in jail.

*colla voce*

41

I git wea-ry An' sick of try-in', I'm tired of liv-in' An' skeered of dy-in'; But

*pp*

45

ol' man riv-er, He jes' keeps roll-in' a - long!

*f* *optional ending*

\*the rhythm should more loosely be performed in this section

## [Poco lento, in 2]

49

Col-ored folks work on de Mis - sis - sip - pi, Col-ored folks work while de white folks play.

53

Pull-in' dem boats from de dawn to sun - set, Git-tin' no rest till de Judge-ment Day.

**Mosso**

57

Don't look up an' don't look down, You don't dast make de white boss frown;

61

*rall.*

Bend yo' knees an' bow yo' head, an' pull dat rope un -



64

*a tempo*

til yo're dead. Let me go 'way from de Mis - sis - sip - pi,

67

Let me go 'way from de white man boss. Show me dat stream called de

70 *[rit.]*

riv - er Jor - dan, Dat's de 'ol stream dat I longs to cross.

74 [ $\text{♩} = \text{♪}$ ] *[a tempo]*

You an' me, we sweat an' strain, Bod - y all ach - in' an'

77

wracked wid' pain. Tote dat barge! An' lift dat bale!

80

**[Lento]***poco a poco cresc.*

Git a lit - tle drunk an' you land in jail. I git wea - ry An'

83

sick of try - in', I'm tired of liv - in' An' skeered of dy - in'; But

86

ol' man riv - er He jes' keeps roll-in' a - long!

# Epiphany

from  
SWEENEY TODD

Music and Lyrics by  
Stephen Sondheim

**Agitato** ♩ = 132

**SWEENEY TODD: *ff***

**1**

I had him! His throat was

**4**

bare be-neath my hand... No, I had him! His throat was

**7**

there and he'll nev-er come a - gain! Why did I

\* Optional transposition: For voices which lie higher, Bar 1 through the downbeat of Bar 63 may be taken up a tone.

10

wait? You told me to wait! Now he'll nev - er come a -

*f*

*sfs*

12

gain! \*\* There's a

*ff feroce*

*mf*

14

hole in the world like a great black pit And it's filled with peo-ple who are filled with shit And the

16

ver-min of the world in - hab - it it... But not for

*f*

*l.h.*

*l.h.*

\*\*This adaptation is possible to achieve the tempo:

etc.

18 **Meno mosso** ♩ = 120

long! They all de-serve to

*f* *r.h.* *poco dim.*

die! Tell you why, Mrs. — Lov-ett, tell you why: Be-cause in

*mp*

all of the whole hu-man race, Mrs. — Lov-ett, There are two kinds of men, and on-ly two. There's the

*r.h.* *l.h.* *mp martellato* *f*

one stay-ing put in his prop - er place And the one with his foot in the oth-er one's face. Look at

*cresc.* *sempre* *mp* *f*

28 *f*

me, Mrs. — Lov-ett, look at you! No, we all de - serve to

30 *mf*

die! E - ven you, Mrs. — Lov-ett, e - ven I! Be-cause the

33 (Slashes at the air) *cresc.*

lives of the wick-ed should be... made brief! For the rest of us, death will be a re - lief! We

35 *f* (Keening) *mf cantabile*

all de-serve to die! And I'll nev - er see Jo -

38

*cresc.* **ff**

han - na, No, I'll nev - er hug my girl to me. Fin-ished!

*cresc. poco a poco* *cresc.*

41 (To the audience)

(Slashes at the audience)

All right! You, sir, How a-bout a shave? Come and vis-it

**ff**

44

*dolce*

your good friend Swee-ney! You, sir, too, sir, Wel-come to the grave! I will have

*mp*

47

*cantabile*

ven - geance, I will have sal - va - tion!

*mp cantabile* *cresc.*

50 **f**

Who, sir? You, sir? No one in the chair, come on! Come on! Swee-ney's wait-ing!

53

I want you bleed-ers! You, sir! An-y-bod-y! Gen-tle-men, now don't be shy! Not

56 **mp** *cresc. poco a poco*

one man no, Nor ten men, Nor a hun - dred can as - suage me, I will

**Moderato alla marcia** ♩ = 80

60 **ff**

have you! And I

\* End of optional transposition.

\*\* Cue notes to be used in conjunction with optional transposition.



*poco accel.*

64

will get him back e - ven as he gloats. In the mean - time I'll prac - tice on less

(keening again)

*a tempo**cresc. poco a poco*

67

hon - or - a - ble throats. And my Lu - cy lies in ash - es And I'll

70

nev - er see my girl a - gain, But the work waits, I'm a -

74

live at last, And I'm full of joy!

\* Composer's aria ending, created for this edition.

# Every day at church

from  
TARTUFFE

Kirke Mechem

Adagio ♩ = 66

ORGON:

Ev - ery day at

church Tar - tuffe was there, Kneel - ing just a - cross from me in

pi - ous prayer.

**f poch. più mosso** **rall.** **a tempo**

**pp** **p** **pp** **mf** **pp**

3

13

*cresc.*

The fer - vor of his feel - ing

16

*(more and more impassioned)*

soon caught ev - ery eye;

He'd kiss the

19

*accel.  
cresc. poco a poco*

earth,

and

wail

and

weep, \_\_\_\_\_

and

*cresc. poco a poco*

22

***f****rall. molto  
dim.**a tempo*

sigh. \_\_\_\_\_

***pp***

25 *cresc.* *f*

When I rose up to go, he'd

28 *affrettando* *rall.* *rit.* *p*

run be - fore To give me

31 *a tempo* *dolcissimo* *poco rit.* *a tempo*

ho - ly wa - ter at the door.

35

I learned at last the man was des - ti -

38

*mf poco marcato*

tute (His ser - vant told me so). But he was res - o-lute Re -

*p espress. molto* *mp poco marcato* *mp*

42

*p legato* *cresc. poco a poco*

fus - ing alms. His mod - es - ty was such That he would

*pp* *cresc. poco a poco*

45

*f* *dim. poco a poco*

al - ways cry, "Oh no, that's much Too much, too much by half." And

*f* *dim. poco a poco*

49

*p* *rit.* *a tempo*

then and there He'd share it with the poor. \_\_\_\_\_

*p* *pp*

## Poco meno

53

**pp**

Such lov - ing care De - served much more. \_\_\_\_\_

**pp** *dolcissimo*

*sost.*

56

— I brought him here to live, \_\_\_\_\_ And

59

*rall.*

fi - nally found that peace, \_\_\_\_\_ peace, \_\_\_\_\_ that peace that

*8va* *tr* **ppp** \*

63

*lunga**a tempo**rall.*

on - ly Heav'n can give. \_\_\_\_\_

*8va* *lunga* **p** *pp* *poco cresc.* 3 3 3 3 3 3 3 3

# Venus of the East

from  
TEA

Tan Dun and Xu Ying

Tan Dun

**Andante** ♩ = 70

(EMPEROR:)

**mf** lyrical

Ve-nus of the East Ve-nus of the West,

*dolce*

**mp**

5 **mp** North Plow and South Big Dip-per, who will be the one to pluck the

**f** *rit.* **p**

9 *a tempo* **mp** star?

**mp** **f** *dolce molto* **p**

13

*f* *p* *f* *f* *f*

17 (SEIKYO:) *f*

pe-o-nies of the spring, cit-rons of the

*dolce*

*f* *ppp* *mp*

21

*mp* *f*

sum-mer, au-tumn mums and win-ter plums, I shall be the one to

25

*rit. p* *a tempo mp*

— pick the flow-er.

*p* *mp* *mp*



# Our revels now are ended

from  
THE TEMPEST

Mark Shulgasser  
adapted from Shakespeare

Lee Hoiby

**Andante sostenuto** ♩ = 92

PROSPERO:

Be cheer-ful, sir. Our

5

rev - els now are end - ed. These our ac - tors, as

9

*ritenuto*

*a tempo*

I fore-told you, were all \_\_\_\_\_ spir - its and are melt - ed in - to

13

air, in - to thin air;

18

*moving ahead*

And, like the base - less fab - ric of this vi - sion,

*mp* *pp* *cresc.*

22

**Più mosso** ♩ = 63

the cloud - capped tow - ers,

*mf* *p sub.* *mp*

25

the gor - geous pal - a - ces, the sol - emn

*mp* *p* *mf*

29

tem - ples, \_\_\_\_\_ the great

*pp* *mf*

8ba ----- loco

32 globe \_\_\_\_\_ it - self, yea, all which it in -

*p* *cresc.*

8ba ----- loco

35 her - it, shall dis - solve, \_\_\_\_\_

*f* *p*

38 *a tempo*

And, like this in - sub - stan - tial pa - geant fad - ed,

*pp*

42

Andante  $\text{♩} = 40$ *opt.*

leave not a rack be - hind.

46

We        are such stuff as dreams are made on,       

50

*ritardando*       and our lit - tle life is round - ed

54

with a sleep.

# You rascal, you! I never knew you had a soul

from  
VANESSA

Gian Carlo Menotti

Samuel Barber

Jaunty (♩ = 160)

DOCTOR:  
DOCTOR: *f*

You

ras - cal, you! I nev - er knew you had a soul.

What an eve-ning! What \_wom-en,

*ff*

what cham - pagne! But

*cresc.*

*mf* very freely, half-sung , (spoken)

what am I do-ing with two glass-es? I must have been carrying one to some charming lady:

*in tempo*

*p*

*f* Who was she? *p* Oh well. . .

*in tempo*

*f* *p* *pp* *8va*

*f*

*p* *pp* *rall.* *mf espr.*

*free*

3

5

I should nev - er have been a doc - tor, Nich - o - las;

*free*

*p*

*p*

Slower  $\text{♩} = 60$

*p*

a gen - tle - man, a po - et, that's what I am. A na - ked bod - y,

5

6

what is it to a doc - tor? We see them ev - 'ry day.

*p*

*p*

*3*

*p held back, then moving ahead with increasing gusto*

5

3

3

But un - der a chan - de - lier, with the right mu - sic, the right

*pp*

*cresc. poco a poco*

*cresc.*

per - fume, a na-ked arm, a shoul - der... Oh

*8va-*

*ff* *free*

God, I lose my

*8va-*

Very fast ♩ = 176

mina!



Less motion ♩ = 144 *p* (confidentially to Nicholas)

Did you see me dance ——— with Ma' - moi -

*with grace* *p*

selle Do - riat? She's not so

*espr.*

young, ——— I know that,

a bit too plump, per - haps, a bit too tall for

(with delight)  
*pp*  
 me. But, oh, so light—on her feet,  
*pp* *espr.*

*poco allarg.*  
 so soft, so blonde.  
*8va loco*  
*mf*

*mf* *portamento*  
 Tra la la la, tra la la, la la la la la la  
*mf* *pp*

a tempo, a little less ♩. = 122

*mf* (imitating her)  
 "Doc-tor, dear Doc-tor, not quite so fast, dear Doc-tor!"  
*mf* *marc.*

Her blue scarf float - ing o - ver my

head. . . ("Doc-tor, dear Doc - tor, not

quite so fast, dear Doc-tor!") her bos - om heav - ing

un - der my chin . . . ("Doc-tor, dear Doc-tor, not

*f* *p* *f* *pp* *mf* *f* *rall.* *portamento* *p* *p*

*8va* *slightly less motion, jerkily*

The musical score is written for voice and piano. It consists of six systems of staves. The first system shows the vocal line and piano accompaniment. The second system includes dynamic markings *f* and *p*. The third system includes *f* and *pp*. The fourth system includes *mf* and *f*. The fifth system includes *rall.*, *portamento*, and *p*. The sixth system includes *p*. The lyrics are: "Her blue scarf float - ing o - ver my head. . . ("Doc-tor, dear Doc - tor, not quite so fast, dear Doc-tor!") her bos - om heav - ing un - der my chin . . . ("Doc-tor, dear Doc-tor, not". The piano part features various textures, including arpeggiated figures and sustained chords.

*f* (losing his balance)

quite so fast, dear Doc - tor!"

*a tempo*

*f*

*mf* (hiccups) *p*

Oh la, la! I must stop drink - ing.

*mf* 6

Quieter ♩ = 100 *p*

I still have to an - nounce the en - gage-ment.

*pp* *warmly* *p*

*mf* (affectionately)

Yes, Nich-o-las, yes, — they

*mf poco marc.*

chose the old fam - ily doc - tor — to make — the an - nounce - ment...

A sweet i - dea... ver - y touch - ing,

ver - y touch - ing. Good heav - ens, where is my

speech? I should not have drunk so much: I shall mud - dle up ev - 'ry - thing.

*in tempo*

*ff*

*p*

*(with aplomb)*

*poco rall.* *P*

*a tempo* (♩ = 120), *but moving ahead*

Will you lend me your comb, Nich-o-las?

*mf*

Ver - y touch-ing, ver - y

*p*

*pp*

touch-ing, touch-ing. . .

*pp*

# For ev'ry love there is a last farewell

from  
VANESSA

Gian Carlo Menotti

Samuel Barber

Unquiet ♩ = 60

With quiet motion ♩ = 50

DOCTOR: (sitting and musing with his pipe)

*molto legato*

For ev - 'ry

*allarg. molto*

*pp*

*poco f marc.*

*p*

*pp*

*with much pedal*

4

love ——— there is ——— a last fare - well; for each re - mem - bered

*p*

6

day an emp - ty room.

Man - y are the chil - dren I

*p sub.*

9

bring in - to the world but no one takes the place of those that are lost. *p marc.*

*espr.*

12

*p affectionately* You, too, were once a child, Va-nes-sa... *pp with gentle amusement* Do you re-mem-ber? The

*espr.*

*p*

15

mumps, the chick-en pox, the scar - la - ti-na? How man-y

*mp*

17

**Hurrying a little** *with mock heroism*

times I kissed \_\_\_\_\_ your burn-ing cheek and fought the grin-ning

*espr.*

*mf*



19

**f**returning to  
tempo I

dwarfs leer-ing at the foot of your bed!

3

3

l.h.

poco **f**

dim.

21

Tempo I

**p**

3

Will you ev-er think of your old doc - tor

espr.

**pp****p**

\*

24

**mp**

cresc.

now,

now that the pulse

of your heart

takes you so far

a -

3

**mp**

cresc.

27

**f**

way from him?

**p****f** espr.**p****pp**

# Man that is born of a woman

from  
WUTHERING HEIGHTS

Lucille Fletcher

Bernard Herrmann

**Molto meno mosso**  
[Moderato]

JOSEPH:

Be qui - et ye ill chil-dren. Sit ye down, and

*rall.*

(He sits facing them and reads from the Bible.)

4

lis - ten for your soul's sake.

**Andante religioso**  
with deep emotion

7

"Man — that is born of a wo - man is of few days and

10

full of trou - ble. He com - eth forth like a

13

flow - er, <sup>3</sup> and is cut down. He fle - eth al - so

16

as a shad - ow, and con - tin - u - eth not.

19

Man di - eth, and wast - eth a - way. — Yea, man giv - eth up <sup>3</sup> the

**Molto largamente**

22 *rall.* *f* *fervently*

ghost and where is he? Oh! that Thou wouldst hide me in the

26 *ff* *f*

grave! Oh! that Thou wouldst keep me se - cret un - til Thy

30 *pp* *espr.*

wrath be passed. That Thou wouldst ap - point me a set time, and re -

34 *f*

mem - ber me." A - men.